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THE IDYLLS OF THEOCRITUS





THE  
IDYLLS OF THEOCRITUS

EDITED

WITH INTRODUCTION AND NOTES

BY

R. J. CHOLMELEY, B.A.

Late Scholar of Corpus Christi College, Oxford ; Lecturer in  
Classics, University of Queensland



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## PREFACE

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A FEW words may be said in explanation of the design of this edition.

I have tried to bring together in the Introduction the result of recent investigation into the literary history of the Alexandrian writers, so far as concerns Theocritus. An enormous amount of labour has been bestowed on this question in recent years, but chiefly in foreign magazines and monographs, and the results have never yet been introduced into an edition of Theocritus, although they are very necessary to a right understanding of his works and his position in Greek poetry<sup>1</sup>.

In the text I have followed no one previous edition; but, while adhering to the best MSS. where possible—in some places rejecting generally received emendations—have accepted conjectures without regard to their previous recognition. Theocritus has always been a happy guessing-ground for ingenious critics, and there is no lack of suggestions; but in spite of this I have in some places been forced to introduce new readings<sup>2</sup>. The text is presented com-

<sup>1</sup> A valuable *résumé* is given by M. Legrand, *Étude sur Théocrite* (Paris, 1898), though in an inconvenient form. My obligations to his work would be greater had it appeared two years earlier.

<sup>2</sup> Denoted by 'text. Ch.' at bottom of page. To save space I have generally omitted mention of smaller corrections—spelling or dialect. The great majority of these are due to H. L. Ahrens.

plete, save for the expurgation of a few lines in *Idyll* v and in the spurious twenty-seventh poem.

The notes must of necessity be somewhat full in an author like Theocritus, who lies beyond the usual track of reading, and whose Greek, naturally difficult, is rendered harder by his position at the beginning of a new epoch when the strictness of the classical idiom and vocabulary is breaking down. In such a case it is easy to be dogmatic; but dogmatism will not convince. It has therefore been necessary to deal at considerable length with grammatical as well as with textual difficulties. For the same reason the index has been arranged to afford a general synopsis of Theocritean usage and style.

My heartiest thanks are due to Mr. A. E. Measures, of King Edward's School, Birmingham, for his kindness in undertaking, at short notice, the task of seeing this work through the press during my absence from England. The conditions under which this task is undertaken add to its difficulties, and responsibility for errors and omissions rests with me alone.

LONDON,

February, 1900.



## PREFACE TO THE NEW EDITION



THE completion of this new edition was long delayed by pressure of other work and the difficulty of obtaining necessary books which besets a worker in a distant Colony ; and now that

*‘hinc movet Euphrates illinc Germania bellum’*

Theocritean studies must stand over until

ἐχθροὺς κακὰ πέμψειεν ἀνάγκα  
..... φίλων μόρον ἀγγέλλοντας  
τέκνοις ἢδ’ ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν  
ἄστέα τε προτέροισι πάλιν ναίειτο πολίταις,  
δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατάκρας.

I must therefore be content with such corrections and additions as during a long ocean voyage I can digest from material which I have on hand.

P. AND O. S.S. ‘MEDINA’.

*At sea, June, 1915.*

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## INTRODUCTION



### A. Life of Theocritus.

A. For the life of Theocritus we have very little direct external evidence. There is (1) a short notice in Suidas, Θεόκριτος, υἱὸς Πραξαγόρου καὶ Φιλίνης (οἱ δὲ Σιμίχου) Συρακούσιος· οἱ δὲ φασὶ Κῶν· μετώκησε δὲ εἰς Συρακούσας.

(2) An anonymous life, prefixed to the Idylls in a large number of MSS.

Θεόκριτος, ὁ τῶν βουκολικῶν ποιητής, Συρακούσιος ἦν τὸ γένος, πατὴρ Σιμιχίδου (Σιμίχου Ahrens) ὡς αὐτὸς φησι·

Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκει; (vii. 21),

ἐνιοὶ δὲ τὸ Σιμιχίδας ἐπώνυμον εἶναι λέγουσι· δοκεῖ γὰρ σιμὸς εἶναι τὴν πρόσοψιν, πατέρα δ' ἐσχέκεναι Πραξαγόραν καὶ μήτερα Φιλίαν<sup>1</sup>. ἀκουστικῆς δὲ γέγονε Φιλητᾶ καὶ Ἀσκληπιάδου ὧν μνημονεύει· ἤκμασε δὲ κατὰ τὸν Πτολεμαῖον τὸν ἐπικληθέντα Λαγῶν (Λάγον k. marg.), περὶ δὲ τὴν τῶν βουκολικῶν ποίησιν εὐφυῆς γενόμενος πολλῆς δόξης ἐπέτυχε· κατὰ γοῦν τινὰς Μόσχος καλούμενος Θεόκριτος ὠνομάσθη (so k., other MSS. add) ἰστέον δὲ ὅτι ὁ Θεόκριτος ἐγένετο ἰσόχρονος τοῦ τε Ἀράτου καὶ τοῦ Καλλιμάχου καὶ τοῦ Νικάνδρου· ἐγένετο δὲ ἐπὶ τῶν χρόνων Πτολεμαίου τοῦ Φιλαδέλφου, κ.τ.λ.

(3) Argument, *Id.* iv: ὁ Θεόκριτος ὥσπερ ἐδείξαμεν κατὰ τὴν ῥκδ' Ὀλυμπιάδα ἤκμαζεν (=Ol. 124=B.C. 284-280).

(4) Arg., *Id.* vii: ἐπιδημήσας γὰρ τῇ νήσῳ (Cos) ὁ Θεόκριτος, ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπῆι, φίλος κατέστη Φρασιδάμω καὶ Ἀντιγέει.

(5) Arg., *Id.* xi: προσδιαλέγεται ὁ Θεόκριτος ἱατρῷ Νικίᾳ Μιλησίῳ τὸ γένος, ὃς συμφοιτητὴς γέγονεν Ἐρασιστράτῳ ἱατροῦ ὄντος καὶ αὐτοῦ.

<sup>1</sup> Cf. Argument, *Id.* iii.

(6) Arg., *Id.* xvi: τοῦτο τὸ εἰδύλλιον γέγραπται εἰς Ἱέρωνα τὸν Ἱεροκλέους τὸν ἔσχατον Σικελίας τύραννον. κατέσχε δὲ τὴν ἀρχὴν στρατηγὸς ἀποδειχθεὶς ὑπὸ τῶν πολιτῶν καὶ φθείρας τὰς δυνάμεις ὥστε τύραννον αὐτὸν ἀναγορευθῆναι. μηδὲν οὖν εἰληφὼς παρὰ τοῦ Ἱέρωνος ὁ Θεόκριτος διὰ τοῦτο Χάριτας τὸ εἰδύλλιον τοῦτο ἐπέγραψε.

(7) Arg., *Id.* xvii: ἀμαρτάνει ὁ Μκύνατες εἰς τοὺς χρόνους ἀναβιβάζων τοῦ Θεοκρίτου τὸν Φιλοπάτορα (Ptol. iv) οὐ συνιδῶν τοσοῦτου χρόνου διάστημα μαχόμενον.

(8) Scholiast. vii. 21: Σιμιχίδα\* οἱ μὲν αὐτὸν φασὶ Θεόκριτον\* καθὼ Σιμιχίδου (Σιμίχου schol. Gen.) ἦν υἱός, ἡ καθὼ σιμὸς ἦν (cf. Schol. iii. 8) οἱ δὲ ἕτερόν τινα τῶν σὺν αὐτῷ καὶ οὐ Θεόκριτον διὰ τὸ "Σιμιχίδα μὲν Ἐρωτες ἐπέπτарον" (vii. 96) φασὶ δὲ τὸν τοιοῦτον ἀπὸ πατρίου (so Vulgo, see *infra*, p. 9) κληθῆναι, ἀπὸ Σιμιχίδου τοῦ Περικλέους τῶν Ὀρχομενίων, οὔτινες πολιτείας παρὰ Κφόις τετυχήκασιν.

(9) Schol. vii. 40: Ἀσκληπιάδην φησὶ τὸν ἐπιγραμματογράφον\* ὥσπερ γὰρ Σιμιχίδαν ἑαυτὸν καλεῖ ὁ Θεόκριτος πατρωνυμικῶς ὡς υἱὸν Σιμιχίδα, οὕτως καὶ νῦν Σικελίδαν ὀνομάζει τὸν Ἀ. τὸν Σάμιον ὡς υἱὸν Σικελίδα οὐ δοκεῖ ἀκουστής γεγονέναι.

(10) Choeroboscus: Φιλίππας ὁ διδάσκαλος Θεοκρίτου.

(11) The epigram (not by Theocritus)—

\*Ἄλλος ὁ Χίος\* ἐγὼ δὲ Θεόκριτος ὃς τάδ' ἔγραψα  
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων\*  
υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης.

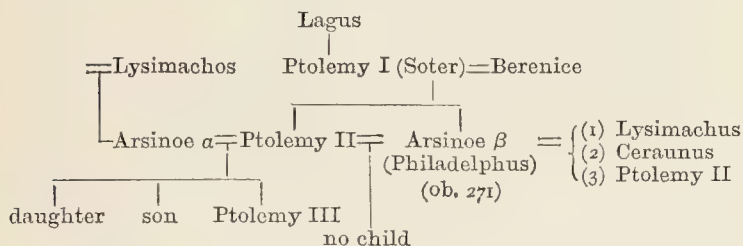
These notices are obviously to a large extent merely inferences from the poet's own works, and are not consistent.

B. We have the evidence of the poems, especially vii, ix, xv, xvi, xvii, xxviii, and such events of political or literary history as can be brought into relation with Theocritus. By these we can date exactly xvii and xvi. The first-named is a panegyric of Ptolemy II, king of Egypt; the second is in part a eulogy of Hiero the Syracusan, known in history as the faithful ally of Rome in the First Punic War.

The Ptolemy of *Id.* xvii was the son of Ptolemy I (Soter) and Berenice; grandson of Lagus; was born 308 B. C. in Cos, was pupil of the poet and critic Philetas, and began to reign 285 B. C. on the abdication of his father. He married

(1) Arsinoe, daughter of Lysimachus of Thrace, by whom he had a son, afterwards Ptolemy III (Philadelphus). Finding his wife plotting against him<sup>1</sup> he banished her with her children to Coptos in the Thebaid, and married (2), according to Egyptian custom, his full sister Arsinoe (previously married to Lysimachus of Thrace: not however mother of Arsinoe *a*). This marriage proving childless he reckoned as full heirs<sup>2</sup> the children of his first wife and counted them as children of Arsinoe *β*.

Thus we get as table of descent:—



a genealogy to rival that of Oedipus.

If therefore we can get dates for these events of Ptolemy's history, we shall get limits within which to date *Id.* xvii and xv, which are written after the marriage of Ptolemy and Arsinoe *β*; during lifetime of Arsinoe *β* after deification of Berenice. Now the marriage is proved earlier than 273 B.C. by a dated inscription—the so-called Stelè of Peithom, and later than 278 by the same<sup>3</sup>. More important still is the Mendè-stelè, which proves that Arsinoe *β* died in 271–270<sup>4</sup>. We get therefore clear limits *ante quem* and *post quem* for these two poems.

The upward limit may be at once reduced to 274 if we

<sup>1</sup> Schol. Theocr. xvii. 128. See Mahaffy, *Empire of the Ptolemies*, p. 36 *sqq.* and 122.

<sup>2</sup> Mahaffy, p. 137. Thus in *C. I. G.*, Ptolemy III speaks of himself as son of Ptolemy and Arsinoe *β*: *υἱὸς βασιλέως Πτολεμαίου καὶ βασίλισσης Ἀρσινόης θεῶν ἀδελφῶν*.

<sup>3</sup> Mahaffy, p. 138.

<sup>4</sup> See H. v. Prott, *Rheinisches Museum*, 53 (1898), p. 460. This important discovery completely routs the majority of previous theories.

accept the apparently overwhelming proof that *Id.* xvi was written not earlier than 275 nor later than 274, and preceded xvii (see below).

Another group of facts to be taken into consideration are those relating to the cult established in Egypt to the *θεοὶ Σωτῆρες* (i. e. Ptolemy I and his queen Berenice).

Theocritus in xvii. 123 clearly speaks of this double cult as already established and as already celebrated in several annually recurring festivals, *ματρὶ φίλῃ καὶ πατρὶ θυώδεας εἴσατο ναοὺς*. . . πολλὰ δὲ πιανθέντα βοῶν ὃ γε μηρία καίει μῆσιν περιπλομένοισιν ἐρενθομένων ἐπὶ βωμῶν, αὐτὸς τ' ἰφθίμα τ' ἄλοχος (cf. xv. 47, 107).

The establishment of this cult was gradual. Alexander was paid divine honours from early Ptolemaic times, probably as the divine *κρίστης* of the New Egypt. Ptolemy I (Lagides) was deified by his son, but probably not before 283 (Theocr., xv. 47 ἐξ ᾧ ἐν ἀθανάτοις ὁ τεκὼν), and this cult was at some date associated with that of Heracles (Theocr. xvii. 20) and Alexander<sup>1</sup>. On her death Berenice was associated in the cult of Ptolemy I (Soter), and thus we get the *θεοὶ σωτῆρες*. Now in an inscription of 280 we have recorded the institution of a festival by Ptolemy II to the honour of *Πτολεμαίῳ σωτῆρι*, Berenice not being included, nor Arsinoe mentioned. The festival was celebrated every four years, following the dates of the Olympic games. On its recurrence 275-274 B. C., there is included in it the cult which had been established 'to the parents of the King and Queen,' i. e. to Ptolemy Soter and Berenice, parents of Ptolemy II and Arsinoe β (Philadelphus). Therefore the marriage is before 275, and the cult of Berenice was established 279-275 (see H. von Prott, *l. c.*).

Theocritus is therefore in Alexandria before 271; fulfilling the part of a court poet, however distasteful the manners of that court must have been to him. The literary influences of the time will be dealt with below. The date of his

<sup>1</sup> Possibly before 275, see Theocr. xvii. 18, but there is no documentary proof of a combined cult of the *Σωτῆρες* and Alexander before 225 B. C. See on this and on the following points, Kaerst, *Rh. Mus.*, N. S., 52 (1897); cf. von Prott, *l. c.*



coming to Alexandria is fixed more exactly by *Id.* xvi. This is an outcry against the meanness of the time, but ends with a eulogy of Hiero on whom the hopes of Sicily were fixed. It is in every way a finer poem than xvii; and shows a freedom and spirit absent in the ordered court poem. Of importance here is the difference of circumstance between the two.

In xvii, the time is one of contentment with the rule and bounty of a royal house (xvii. 11, cf. xiv. 61), which gives freely of its wealth to the gods (xvii. 108), to subject princes (110), to cities and 'companions' (111), and forgets not the guilds of Dionysos or the poets (115).

In xvi, the cry goes out against the *βαναυσία* of the age. Money-making is the only care; old hospitality, benefactions, desire for the glory of song, are all dead, wealth and culture are severed, the poet is scorned, and all his approaches are rejected. On internal evidence the conclusion is inevitable that xvi precedes xvii in time, and belongs to a period when Theocritus had not yet found, what every poet in that age had to find, a patron<sup>1</sup>:—

Δίξημαι δ' ὅτινι θνατῶν κεχαρισμένος ἐνθω  
σὺν Μοῖσαις. (xvi. 68.)

So too, unless we wish to build fantastic theories on the lines 106–107, we must interpret them to mean, 'I will bide here (in my home) if I can find no one who will turn his ear: but if one calls me I will go boldly with my Muse' (see further note on xvi. 5).

The external evidence likewise favours the view that xvi precedes xvii.

According to the traditional dating, Hiero was made *στρατηγός* of Syracuse in 275 B.C., after the departure of Pyrrhos from Sicily; was given the title of king in 270 B.C. as a consequence of his victory over the Mamertines at the river Longanus, and reigned fifty-four years<sup>2</sup>. The years

<sup>1</sup> Cf. Rannow, *Studia Theocritea*, 1886; and Vahlen, *Sitzungsberichte der K. Pr. Akad. Berlin*, 1884.

<sup>2</sup> This chronology has been attacked by Gercke (*Rhein. Mus.*, 42), and Beloch (*N. Jahrb.*, 1885, p. 366). See below; cf. Legrand, *Étude sur Théocrite*, pp. 29–35.

immediately preceding had been troublous for Sicily. In 278 B.C., Pyrrhos had left the island, and the dominion which he had there established fell to ruin. Syracuse was left enfeebled and with no competent ruler. Carthage again overran the land and made her authority supreme in all the western part. It was at this moment that the *στρατηγία* of Hiero raised high the hopes of the Greek settlers; and the day was looked for when in deeds as well as in name the great Sicilian ruler of the fifth century should be recalled. It is then to the first years of Hiero's office that xvi is to be assigned. For note that the tone is prophetic; *ἔσσειται οὗτος ἀνὴρ* (73; cf. 80). There is no mention of results already achieved. The land is waste, spoiled by the wars of Pyrrhos and Carthage:—

*ἄσπεά τε προτέροισι πάλιν ναίειτο πολίταις  
δυσμενέων ὅσα χεῖρες ἔλωβήσαντο κατάκρας.*

The war that is threatening is a war with Carthage (76, 85). But Hiero was only twice in conflict with the Punic state, after the retreat of Pyrrhos and in the First Punic War. All this points conclusively to 275 B.C. for the date of the poem<sup>1</sup>. For granting for the sake of argument a later date—subsequent to Hiero's assumption of royal title, we are confronted at once by the difficulties that there is no mention of the Longanus victory, that Hiero is not addressed as king, that the whole strain is one of expectation, with no mention of achieved result, and by the impossibility of reconciling a residence of Theocritus in Sicily in such circumstances as *Id.* xvi describes with the data of *Id.* xvii and others.

We take then B.C. 275 for the date, Sicily for the place of xvi, not a later year such as B.C. 273-2, since the domination of Syracuse or Carthage is still obviously in the balance, and Hiero has but just arisen. To this new risen star Theocritus and the Syracusans looked as the forerunner of a new day of splendour for Sicily, of deliverance from her enemies, a renaissance of the finer arts, a resuscitation of the times of Hiero I, when Carthage was broken on sea and land, and the poetry of Aeschylus, Simonides, Bac-

<sup>1</sup> Cf. Helm, *N. Jahrbücher*, 1897; Legrand, *l. c.*

chylides, Pindar found a congenial home in the western island.

In passing, two theories may be noticed which attempt to assign a later date to xvi.

1. That of Beloch (*N. Jahrbücher*, 1885, p. 366): according to which the poem is to be dated B.C. 263-2, when Hiero was the ally of the Mamertines: hence a diplomatic silence concerning the Longanus. Beloch explains the then surprising absence of mention of Rome by the ingenious assumption that in the eyes of the Sicilian poet Rome was relegated to the inferior place and passed over, as we in dealing with the Punic war from the Roman standpoint are apt to forget the importance of Hiero. But when in support of his view he argues that Syracuse was only once engaged in hostilities with Carthage, he claims too much. The departure of Pyrrhos had left Sicily free to the rivalry of the two states, and war was threatened if not waged. It is to these 'wars and rumours of wars' that I refer Theocr. xvi. 76.

2. Gercke (*Alexandrinische Studien*, *Rhein. Mus.* 1887) dates the poem 'soon after the nomination of the Strategē, when the Punic war was impending' (*circa* 268), taking the view, which has no sound evidence to support it, that Hiero's reign has been misdated. This means of course an inversion of the dates of xvii and xvi, in face of the internal evidence dealt with above; but Gercke takes a wholly novel view of the meaning of xvi. He regards the poem as a farewell to the Ptolemies, written in the East (Alexandria?), and as a petition for favour preparatory to a return to Sicily. The reason for this return is that Theocritus grew discontented with the Egyptian court, and even quarrelled openly with his patrons, for Gercke sees in the eulogium of Ptolemy<sup>1</sup> half-heartedness, and even an open attack in the words *τριγάμοιο γυναικός* (xii. 5).

This rearrangement of the chronology of Hiero has found little favour, and in reality has nothing to support it except the fact that with the traditional date of 275 B.C. we have a blank of some years unfilled with *known* events<sup>2</sup>.

<sup>1</sup> Cf. xvii. 115; xiv. 62; xvi. 19.

<sup>2</sup> See Kuiper (*Mnemosyne*, 17); Legrand, *Étude*, p. 33.

The theory of a rupture between Theocritus and the Alexandrian court is probable, but does not necessitate this conclusion (*vide infra*, p. 35).

We get the two dates—275–4 B.C. Theocritus in Sicily, looking for patronage but in vain, yet confident in the power of his Muse; not therefore unversed in poetry: 273 *circ.* Theocritus in Alexandria at the court of Ptolemy II.

Next to be considered are the assertions of the *Vita Theocr.* &c. concerning his birthplace, his residence in Cos, his relations to Philetas, and the date of his *floruit*. All the evidence of the poems is for regarding Theocritus as a Syracusan.<sup>1</sup> xi. 7 ὁ Κύκλωψ ὁ παρ' ἀμῖν. xvi. *passim*. xxviii. 16 a spindle of Sicilian workmanship is spoken of as ἀμμετέρας ἔσσαν ἀπὸ χθόνος. i. 65 Θύρσις ὅδ' ὥς Αἴτνας (but the identification Thyrsis=Theocritus is in the highest degree problematical). So among ancient writers the epigram (not by Theocritus) ἄλλος ὁ Χῖος, Athenaeus 284 a, and Theocr. ix (to be dealt with later).

Contrary external evidence is given only by Suidas' οἱ δὲ φασὶ Κῶν (*vide supra*, p. 1, note 1), but this view has been revived in modern times and deserves examination. It rests principally on *Id.* vii, the scene of which is laid in Cos, and on the scholium in vii. 21 (see p. 2, note 8) (Σιμιχίδου τοῦ Περικλέους τῶν Ὀρχομενίων οἵτινες πολιτείας παρὰ Κῶοις τετυχήκασιν, taken in connexion with xvi. 104,—

ᾧ Ἐτεόκλειοι θύγατρες θεαί, ᾧ Μινύειον  
Ὀρχομενὸν φιλέοισαι ἀπεχθόμενόν ποτε Θήβαις.

The words of the scholium have been so often misread that a careful examination of them should be made. They set forward in reality two things: (1) that by Simichidas *Theocritus* is meant as the son of Simichus; (2) that not Theocritus but *another* ἑτέρον τινα τῶν σὺν αὐτῷ is intended. It is to this hypothetical A. N. Other that the following words apply (φασὶ τὸν τοιοῦτον ἀπὸ πατρίου κληθῆναι ἀπὸ Σιμιχίδου τοῦ Περικλέους κ.τ.λ.). Now πατρίου here is obviously corrupt. Hauler (*de Theocr. vita*, 1855) changed it to

<sup>1</sup> A synopsis of the evidence is given by Susemihl, *Alex. Litt.-Geschichte*, p. 196.



παρρωῶν (step-father) and explained, 'Theocritus' father (Praxagoras) being dead, his mother married Simichus of Cos, one of the exiles from Orchomenus.' This emendation has been widely accepted, and on it is built the foundation-stone of the Coan theory. But when we see that the words refer to the *ἑτέρον τινα*, not to Theocritus, our foundation proves a quicksand. Even granting for the sake of argument that the scholium as we have it is confused out of two separate scholia (so Ahrens, ii. p. 516) and the words do refer to the poet, we do not get a Coan birth for Theocritus, but only Coan relations-in-law. Further, the emendation of πατρῖου is uncertain. Equally near are πατρὸς θετοῦ (Meineke), πατριώτου (Hiller), πατρίου ξένου (ed.). Hiller's explanation (with πατριώτου) is clear and satisfactory: 'The "οἱ δὲ" understood by Simichidas not Theocritus, but another, in whose name Theocritus speaks. This Simichidas was a native of Cos, son of Pericles of Orchomenos<sup>1</sup>.' We have therefore in the scholium not a jot of evidence that Theocritus was a Coan or even that he had relations in the island<sup>2</sup>. The concluding lines of xvi have been strangely read as evidence that the poem was written in Orchomenus. The reference to Orchomenus is however merely literary, led up to by the idea of the Pindaric goddesses, the *Χάριτες* (*vide note ad loc.*).

Grant then if you will that the name Simichus (or Simichidas) was found in Coan records (? by Nicanor of Cos)—grant that the genealogy should be referred to Theocritus, there results a guess that Theocritus took the name Simichidas from an Orchomenian resident in Cos who may or may not have been a relation or a *ξένος* according as we amend a corrupt scholium! Theocritus was then, and shall remain, by birth a native of Sicily, son of Praxagoras and Philina<sup>3</sup>.

<sup>1</sup> Hiller in Bursian's *Jahresbericht*, 1883. Note that this does not make the scholium true; it only explains the notice as it stands, but it destroys the argument of Coan genealogy.

<sup>2</sup> See Hicks and Paton, *Inscriptions of Cos*, Appendix i, by whom this theory is bolstered up by many dogmatic assertions.

<sup>3</sup> It is no more than coincidence that there was a famous doctor named Praxagoras at the court of Ptolemy I. It is

Was he in the Eastern Greek world before his transference to Alexandria in 274? The answer must depend principally on such relations as can be discovered between Theocritus and his contemporaries. The argument, that is, will be based on synchronisms. For though three, at least, of the poems were written in Cos (ii, vii, xiv, possibly i), we must remember that Cos was a favourite resort of literary men from the noise and bustle of Alexandria<sup>1</sup>, and that these poems might be assigned, other evidence failing, to the time of Theocritus' residence in the island subsequent to 275<sup>2</sup>. (This is demonstrable for ii and xiv.)

The anonymous *Vita Theocriti*, and Choeroboscus state that Theocritus was a pupil of Philetas, a famous critic and elegiac poet (Propertius, iii. 1, 11; iv. 6: Statius, *Silv.* i. 2, 253). If this is true the question is answered at once. Philetas, son of Telephus of Cos, was tutor of Ptolemy II when crown prince<sup>3</sup> (*circa* 295-292), and of Zenodotus and Hermesianax; and was the head of a school of criticism and poetry in the island. His death cannot be placed later than 283<sup>4</sup>. Unfortunately the statement that he was tutor of Theocritus seems to be merely an inference from *Id.* vii. 40 (cf. the similar statement relative to Asclepiades in Schol. vii. 40<sup>5</sup>, *supra*, p. 3), and requires confirmation. This confirmation is however not altogether lacking. There are even among our scanty remains of Philetas distinct

baseless conjecture to identify this man with Theocritus' father (Fritzsche), or even to suppose relationship (Renier). In the former case the presence of Theocritus in Sicily in B. C. 275 would be inexplicable.

<sup>1</sup> Mahaffy, p. 54. Cf. Herondas, i and ii, the first being later than 267.

<sup>2</sup> So Wilamowitz-Moellendorff, Legrand, Fritzsche, and others.

<sup>3</sup> Susemihl, ch. 10, note 8.

<sup>4</sup> Susemihl, p. 174; Couat, *La Poésie Alexandrine*, p. 69 seqq.

<sup>5</sup> Another *hypothesis* is apparently set forth in Arg. *Id.* vii: ἐπιδημήσας ὁ Θ. τῇ νήσῳ ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπίγει, &c. The writer would seem not to know of the supposed education under Philetas.

traces of a 'bucolic'<sup>3</sup> poetry, and striking parallels with Theocritus: e. g.

- (1) Γηρύσαιτο δὲ νεβρός ἀπὸ ψυχὴν ὀλέσασα  
ὀξείης κάκτου τύμμα φυλαξαμένη.

(Cf. Theocr., *Id.* x. 4.)

- (2) Λευγαλέος δὲ χιτῶν πεπινωμένος, ἀμφὶ δ' ἀραιὴν  
ἰξὺν εἰλείται ἄμμα μελαγκράνιον.

(Cf. vii. 17, and for ἀραιὸς applied to appearance xii. 24.)

- (3) Κίπρις ἐλοῖσα  
μῆλα Διωνούσου δῶκεν ἀπὸ κροτάφων.

(Cf. ii. 120.)

Hermesianax the pupil of Philetas was distinctly a pastoral<sup>3</sup> poet (see Susemihl, pp. 185 *sqq.*), writing of Menalcas, Daphnis, and Polyphemos, and the memorial verses of the same poet are noteworthy:—

Οἶσθα δὲ καὶ τὸν ἀοιδὸν ὃν Εὐρυπίλου πολιῆται  
Κῶφι χάλκειον θῆκαν ὑπὸ πλατάνῳ  
Βίττιδα μολπάζοντα θοήν, περὶ πάντα Φιλητᾶν  
ρήματα καὶ πᾶσαν ῥυόμενον λαλίην.

(Athenaeus, 597 A.)

The resemblance to the shepherds of Theocritus (*Id.* iii, vii) is unmistakable<sup>1</sup>. Couat writes, 'Le souvenir de certaines superstitions répandues à la campagne; un vers où le poète représente sans doute lui-même<sup>2</sup> pareil à un chevrier de Théocrite, assis à l'ombre d'un grand platane, et comme le prouve un passage d'Hermésianax chantant sa Bittis, tout cela prouve que les élégies de Philéas avaient un caractère bucolique, quelque chose de populaire et de familier, l'amour pour l'objet et la nature pour cadre.'

It is singular that Longus (Daphnis and Chloe) gives the name of Philetas to an aged shepherd, 'Le choix de ce nom n'est sans doute pas fortuit. Il rappelle probablement que

<sup>1</sup> *La Poésie Alex.*, p. 77; cf. Legrand, p. 154.

<sup>2</sup> Θρήσασθαι πλατάνῳ λασίῃ ὕπο.

<sup>3</sup> See *Introd.* p. 20.

c'est au coryphée du cénacle de Cos que remonte la vogue des bergeries, l'initiative de *la mascarade bucolique*<sup>1</sup>.

Philetas may then be regarded as the first, or one of the first, of that school of pastoral of which Theocritus' Seventh Idyll is the greatest ancient example; the type happily denoted by the words the 'bucolic masquerade,' in which we have not a sketch of country men and manners, but a refined imitation thereof in pseudo-shepherds and pseudo-neatherds.

But Philetas was also the author of a critical work, called *Ἀτακτα*. Among the 'glosses' preserved from this it is significant that no small number are words taken from country life, and occurring in Theocritus—*δράγματα* (vii. 157), *ἄμφωτις*=*ξύλινον ποτήριον* (cf. i. 27 sqq.).

The strongest argument is, however, to be drawn from *Id.* vii. Philetas was the founder of the 'pastoral masquerade'; in vii. 40 Theocritus proclaims himself the rival, though not yet the equal, of Philetas; and in such words as would seem to indicate that Philetas was alive; and *Id.* vii is the only one among the idylls in which we have for certain, not the true bucolic, but the masquerade. That it is written under the direct influence of Philetas is unmistakable. Still is this influence the spoken or only the written word?

In *Id.* vii Theocritus relates how he, with Eucritus and Amyntas, went from the town of Cos to the 'harvest-home' of Phrasydamus and Antigenes in the deme of Haleis<sup>2</sup>. Not half their journey done, they meet one 'Lycidas,' *masquerading as a goatherd* (*αἰπόλῳ ἔξοχ' ἑώκει*), 'the best of singers among the herdsmen and the reapers,' whom, after banter, Simichidas (Theocritus) challenges to a singing-match: 'For I too am a singer of no mean repute though not yet can I rival Sicelidas (Asclepiades) or Philetas<sup>3</sup>.' Lycidas

<sup>1</sup> Legrand, *Étude*, p. 155, to whom I am indebted for this last detail of the argument.

<sup>2</sup> For the proof that the scene of vii is in Cos, see preface to idyll.

<sup>3</sup> The rivalry here expressed suits better if Philetas was still living.



begins—a song of bon voyage to Ageanax sailing to Mytilene, ‘to whom, when he safely sails, I will drink in country luxury, while beside me sings Tityrus of Daphnis and Comatas, and two shepherds pipe near by, one of Acharnae, one from Aetolia.’ Simichidas sings in answer, ‘Simichidas loves Myrto as the goats love the spring; but his friend Aratus loves a lad, and Aristis knows thereof. Philinus it is, and he shall be made to love. And yet, Aratus, he is an over-ripe pear, and not worth our nightly vigils. Better content ourselves in peace and leave this watching to another’: and so Lycidas turns away in his own path to Pyxa, while Simichidas with his friends go on to their picnic beside the altar of Demeter, and make them happy in simple luxury.

We have here clearly a description of a day actually spent by the poet with his friends, while they were still young and full of enjoyment, linked in common pursuits and poetic rivalry in Cos, amusing themselves by exercises in pastoral poetry. Three of the names are important; Aratus (the *Ξέρος* of Simichidas), Lycidas, and Tityrus. The two last are like Simichidas pseudonyms<sup>1</sup>, and conceal to all appearance those of Leonidas of Tarentum and Alexander of Aetolia. The two nameless shepherds of vii. 71 will equally denote fellow students, or fellow poets: *Idylls* xi and xiii<sup>2</sup> are dedicated to Nicias, the physician of Miletus, as xxviii accompanies a present to his wife, and that Nicias was known to Theocritus when vii was written is clear from the Mythology of Miletus in v. 115, and from the fact that in xi, xiii, it is necessary to regard Nicias as still young, equal in age with Theocritus (see *infra*).

We have then to synchronize Theocritus, Leonidas, Asclepiades, Alexander, Nicias, and also find place for the Aratus of vii. 98 (this is *not* the author of the *Phenomena*), and not only to synchronize, but to explain *their simultaneous presence in Cos and union in a poetic circle*. We may add to these Hermesianax, whose work was pastoral, though he is not mentioned in Theocritus. On the second point no other

<sup>1</sup> For the grounds for these identifications, see below, pp. 15, 16.

<sup>2</sup> To which Nicias answered in a poem of which the first line is preserved, *vide* xi, preface.

answer can well be found than Susemihl's<sup>1</sup>: that nothing could have brought together in Cos, from all parts of the Greek world, the young members of the 'poet's circle' of whom we read in *Id.* vii, except the intention of pursuing literary studies there under the guidance of the famous teacher Philetas.

If it was Philetas that brought them together, then Theocritus was in Cos before 283 B. C.

That this was so is further supported by chronological data. Nicias was a fellow pupil of Erasistratus pupil of Metrodorus<sup>2</sup>. But Metrodorus was dead before 284 B. C. Therefore Nicias must have gone through his medical course, whether in Cos or Samos, before 284 B. C.: and we can put his birth *circa* 310 B. C. In the hypothetical Coan days he would be *circa* twenty-five, an age which suits the manner in which he is addressed in xi, xiii. Afterwards Nicias married and settled down in practice at Miletus<sup>3</sup>. On this score alone Theocritus must have been eastward before 280 B. C.

Alexander of Aetolia (Tityrus) was librarian at Alexandria in 283 B. C.<sup>4</sup> The period of his Coan residence must fall before that date. Leonidas was in Cos after 283 B. C.<sup>5</sup>, but probably not earlier than 290 B. C.

We have, therefore, accumulative evidence that the *scene* of vii is to be found in Cos before 275 B. C.<sup>6</sup>; presumably between 290-285 B. C.

And arguing from the fact that Theocritus is in *Id.* vii obviously young, but in xi and xiii addresses Nicias as an equal in age and experience, we may set the date of the poet's birth 310-308 B. C., and we get 290 B. C. following for likely date for his pupilage under Philetas.

<sup>1</sup> In *Philologus*, 57 (1898).

<sup>2</sup> R. Helm, *Hermes*, 29; Susemihl, *Philologus*, 57; cf. Argum., *Id.* xi.

<sup>3</sup> The Schol. on xi says he was *συμφοιτητής* (condiscipulus) of Erasistratus. Only *θεσιν διαφυλάσσω* can one make this mean 'pupil of Erasistratus.'

<sup>4</sup> Susemihl, *N. Jahrbücher*, 1896, pp. 383 sqq.

<sup>5</sup> *Infra*, p. 19.

<sup>6</sup> Cf. Helm, *N. Jahrbücher*, 1897, pp. 389 sqq.

The statement of the writer of the Argument to *Id.* iv is thus strikingly confirmed. The 124th Olympiad includes just the years following Theocritus' University course in Cos: and is the time when he had made his mark as a writer of pastorals. We get then as chronology (provisional hypothesis):—

Birth, 310 B. C.

In Cos, as pupil of Philetas, and member of literary circle, 290–285 B. C.

'*Floruit*' as pastoral poet, 284–280 B. C.

Return to Sicily, 280 B. C. ?

Composition of xvi, 275 B. C. and Epig. 18.

In Alexandria, composition of xv, xvii, 274–271 B. C.

This little list of facts may seem a meagre result for a long investigation, but we do not, in writing the biography of a literary man, want mere chronology: we want to see in what relation he stands to his contemporaries, what influences he received or imparted, and hence to interpret his poems by reference to political or literary relations.

The chronological data obtained above are sufficient to guide us roughly.

Theocritus' life falls into four divisions: (1) The Coan; (2) the Sicilian; (3) the Alexandrian, with a second Coan residence; (4) after 270 B. C.

(1) The Coan period, 290–280 B. C. (*circa*).—The proof of the identification of the pseudo-shepherds and others mentioned in *Id.* vii has been assumed above; and must now be examined. We have, be it noted, a mixture of real and disguised names, among the former being Phrasydamus, Antigenes, Philetas, Aratus, possibly Eucritus and Amyntas. The disguised names are Lycidas, Tityrus, Simichidas, Sicelidas.

(a) Sicelidas is identified for us by the Scholiast as Asclepiades of Samos, known in the *Anthology* as an epigrammatist, and mentioned under the same pseudonym by Meleager in his 'Corona' (*A. Pal.* iv. 46) in conjunction with Poseidippus and Hedylus:—

ἐν δὲ Ποσειδίππῳ τε καὶ Ἠδύλῳ, ἄγρι' ἀρούρης,  
Σικελίδεω τ' ἀνέμοις ἄνθεα φνόμενα,

and by Hedylus, *A. Pal.* Appendix xxviii:—

ἀλλὰ παρ' οἶνον  
Σικελίδου παίζει πολὺ μελιχρότερον<sup>1</sup>.

The name Sicelidas may be a patronymic (as the Scholiast thought): that it was not a mere nickname is shown by its persistence. Was it a *nom de plume*? *Simichidas* is undoubtedly Theocritus. One theory of the origin has been discussed above, and rejected so far as an actual genealogy is concerned. The rival view, both in ancient times and modern, is that the name is a mere nickname, and to be derived from *σιμός* (snub-nosed) and its diminutive *σιμίχος*. Perhaps the poet was actually *σιμός*<sup>2</sup>, in which case he makes a hit at himself in *Id.* iii. 8<sup>3</sup>; and we get a point from the hitherto unexplained line xii. 24 ῥινὸς ὑπερθευ ἀραιᾶς (see *ad loc.*). In that case the name may be translated 'Snubby' (Spitznäschen). But it is rash to investigate the origin of nicknames.

*Tityrus* is generally supposed to be Alexander of Aetolia (see Meineke *ad loc.*), on the ground that Alexander was son of Satyros: *Tityrus* is said by the Schol. to be a Doric equivalent for Satyrus; and Alexander was the author of a poem dealing with the Daphnis legend. In this case the anonymous 'native of Lycope,' vii. 72 (i.e. an Aetolian), will be some friend of Alexander's<sup>4</sup>.

*Aratus* has generally been identified with the famous author of the *Φαινόμενα* on the ground of Schol. vi. 1 πρὸς τὸν Ἄρατον τὸν ποιητήν, τὸν τὰ Φαινόμενα γράψαντα, φίλον ὄντα διαλέγεται ὁ Θ.; and because the mention of the god Pan in *Simichidas*' song is supposed to contain a reference to *Aratus*' *Hymn to Pan*.

The identification is in the highest degree improbable, and beyond the coincidence of name has nothing to support

<sup>1</sup> Cf. Asclepiades in *A. Pal.* xii. 50.

<sup>2</sup> Legrand, p. 49; Wil.-Moellend., *Aratos von Kos*, p. 185; Susemihl, *N. Jahrb.*, 1896, p. 391.

<sup>3</sup> This does not imply that Theocritus = the *καμαστής* of the idyll.

<sup>4</sup> See, however, Wil.-Moellend., *Hermes*, 34.



it. Such data as we have for Aratus' life, point to a residence in Athens during Theocritus' Coan residence, followed by residence at the Court of Antigonos, 276. Save *Id.* xvii. 1 (on which see *ad loc.*), there is no trace of connexion between Theocritus' work and Aratus'—and yet the Aratus of vii is Theocritus' dearest friend. The name is not a rare one, and occurs indeed in Coan inscriptions of this very period, and on Coan coins<sup>1</sup>. A minor point, but not meaningless, is that the name in Theocritus has  $\alpha$ : in all Greek mention of the poet  $\bar{\alpha}$ . The assumption of a reference to Aratus' hymn is more than gratuitous. The proof of identification with Aratus the poet is therefore non-existent, and 'adfirmanti incumbit probatio' (Wilamowitz)<sup>2</sup>.

Now among the Coan names brought to light by inscriptions is one Aratus, ἀρχιθέωρος to Delphi, before 279 B.C.<sup>3</sup>, obviously not the poet, who was not a Coan, but not improbably the very Aratus who was Theocritus' ξένος. For, note, Aratus' love is known to Aristis:—

ἑσθλὸς ἀνὴρ, μέγ' ἄριστος, ὃν οὐδέ κεν αὐτὸς αἰδεῖν  
Φοῖβος σὺν φόρμιγγι παρὰ τριπόδεσσι μεγάροι,

doubtless a real person, a thinly disguised friend of Aratus. Is it only coincidence that Theocritus' Coan host is Aratus; that a Coan ἀρχιθέωρος in the eighties was Aratus; that Aristis, 'worthy to sing beside the tripod of Phoebus at Delphi<sup>4</sup>,' was close friend of Aratus?

We cannot then count Aratus the poet among Theocritus'

<sup>1</sup> Hicks and Paton, *Inscriptions of Cos*, x. c. 58, 81; Coin 90.

<sup>2</sup> Throughout, see Wilamowitz-Moellendorf, *Aratos von Kos* in *Nachr. d. Gesellschaft d. Wiss. zu Göttingen*, 1894.

<sup>3</sup> Hicks and Paton, p. 322.

<sup>4</sup> This is, of course, not demonstration. The 'middle' is 'undistributed,' but it is a remarkable concurrence. For this interpretation see Wilamowitz-Moellendorf, *l. c.*, p. 185, note 2, but I do not see why the praise of Aristis' musical talent should be regarded as mere flattery ('schmeichelhaft genug'). If Aratus had already been, or was already appointed to go, to Delphi as ἀρχιθέωρος, the words get a telling force. Wilamowitz who dates vii late does not make the identification. I take the responsibility for it without hesitation.

acquaintance in the Coan period; banishing the author of the *Phenomena* we must banish also Callimachus, whom some critics have found disguised in Aristis (Legrand, *Revue des Études grecques*, vii. 278).

*Lycidas*=Leonidas of Tarentum. This identification was proposed by Legrand in the *Revue des Études grecques*, vii. no. 26, p. 192, and repeated in his *Étude sur Théocrite*, p. 45 (cf. 210), and appears to be certain. The name (1) is a simple charade. *Λυκίδας*: *Λεωνίδας*: *λύκος*: *λέων*.

(2) Callimachus, epig. 22, has—

Ἀστακίδην τὸν Κρήτα τὸν αἰπόλον ἤρπασε Νύμφη  
ἐξ ὄρεος, καὶ νῦν ἱερὸς Ἀστακίδης.  
Οὐκέτι Δικταίησιν ὑπὸ δρυσίν, οὐκέτι Δάφνιν  
ποιμένες, Ἀστακίδην δ' αἰὲν αἰεσόμεθα.

and we can hardly refuse to see in Callimachus' Astacides of Crete, the pastoral poet, the same person as Lycidas of Cydonia (in Crete), the masquerading goatherd (so Ribbeck long ago).

But Astacides is also a disguised name; and presents the same charade as *Λυκίδας*, for *ἀστακός* is a synonym for *λέων* in its rarer sense.

(3) There are countless parallelisms of expression between Leonidas and Theocritus (see Legrand, *Étude*, p. 45).

Several of the Tarentine's epigrams are pastoral in subject and expression: e.g. *A. Pal.* x. 1. *A. Plan.* 261, 236 (Priapus epigrams). *A. Pal.* vi. 334; ix. 326:—

Πέτρης ἐκ δισσηῆς ψυχρὸν καταπάλμενον ὕδωρ,  
χαίροις καὶ Νυμφέων ποιμενικὰ ξόανα,  
πέτραι τε κρηνέων, καὶ ἐν ὕδασι κόσμια ταῦτα  
ὑμέων, ὧ κοῦραι, μυρία τεγγόμενα,  
χαίρετ' Ἀριστοκλέης δ' ἴδ', ὁδοιπόρος ᾗπερ ἀπῶσα  
δίψαν βαψάμενος, τοῦτο δίδωμι κέρας.

*A. Pal.* ix. 329. *Plan.* 230. *Pal.* viii. 657; ix. 99; vi. 296; 35.

(4) There are parallelisms between Leonidas and Lycidas' song in vii:

cf. *A. Pal.* vii. 264 εἴη ποντοπόρῳ πλόος οὕριος.

(Theocr. vii. 52 sqq.)

*A. Pal.* vii. 273 κύματα πανδυσίης ἔβλαψ' Ὀρίωνος.

(Theocr. vii. 54.)

*A. Pal.* vii. 452 μνήμης (μνήμονες, Casaub.) Εὐβούλοιο  
σαόφρονος, ὃ παριόντες, πίνωμεν' κοινὸς πᾶσι λιμὴν Ἀΐδης  
(cf. Theocr. vii. 69 καὶ πίομαι μαλακῶς μεμνημένος Ἀγέανакτος).

*A. Pal.* v. 187 πᾶς τεφροῦμαι. (Theocr. vii. 55.)

(5) That Leonidas visited Cos is proved *inter alia* by  
*A. Planud.* 182: an epigram on the Venus Anadyomene  
of Apelles, exhibited in the Asclepieion in Cos.

(6) But Leonidas is a Tarentine, Lycidas a Cretan.  
Legrand would have Leonidas a Tarentine not by birth, but  
by adoption. This is to go too far. But Legrand shows  
well that there is every reason to connect Leonidas with  
Crete. Almost alone among the poets of the Anthology  
he writes of Cretans: and in such a way that we must  
admit in him a personal knowledge of the island<sup>1</sup> (see  
*A. Pal.* vii. 448, 449; vi. 188, 262).

We know that Leonidas was in Tarentum in early years  
from *A. Pal.* vi. 129, 131; that he was connected with  
Neoptolemus, King of Epirus (*A. Pal.* vi. 334), that he was  
in Cos after 283 B.C. (probable date of exhibition of the  
Venus), and was with Pyrrhus of Epirus<sup>2</sup> (*A. Pal.* vi. 130),  
and lastly, that he was all his days a wanderer and poor.

*A. Pal.* vii. 736 (μὴ φθείρειν, ὦνθρωπε, περιπλάνιον βίον  
ἐλκων κ.τ.λ.).

vi. 300:

ἐκ πλανίης ταύτην χάριν ἔκ τε πνευστέω  
κῆξ' ὀλιγησιπύου δέξο Λεωνίδεω<sup>3</sup>.

Now Neoptolemus was murdered in 295 B.C., and in the  
confusion following Leonidas presumably left Epirus, and  
in the course of subsequent journeyings settled for a time in  
Crete; thence went to Cos, and joined the poet's club there.

<sup>1</sup> Cf. Geffcken, *Leonidas von Tarent*:—'So sieht es denn  
durchaus danach aus, dass Leonidas beide Epigramme einem  
ihm bekannten Toten, auf Kreta selbst, gewidmet hat.'

<sup>2</sup> Geffcken, *l. c.*, p. 13, regards the epigram as not by Leonidas.  
His reasons are unconvincing; cf. Legrand, p. 46, note 1.

<sup>3</sup> Cf. the epitaph (? by Leonidas himself), *A. Pal.* vii. 715.

(7) A few small points may be added. Lycidas in vii is obviously older than Theocritus, and would seem not to be one of the original circle but a new comer. He professes his dislike of ambitious poets who seek to rival Homer, and lose their toil in vain (vii. 47), just as Leonidas writes (*A. Pal.* ix. 24)—

ὑμνοπόλους δ' ἀγεληδὸν ἀπημάλδυνεν Ὀμηρος.

In vii. 11 the three best MSS. have τὸν ὀδίταν for τιν' ὀδίταν, in violation of grammar, unless we take the words to mean 'that wayfarer,' that 'homeless wanderer' whom we know—Leonidas. The sense of ὀδίτης is strained<sup>1</sup>, but not impossible. Cf. Philetas quoted on *Id.* xii. 19.

We get then as members of the Coan circle Philetas, the leader, Theocritus, Leonidas, Alexander<sup>2</sup>, Nicias, Asclepiades, and others (the anonymous shepherds of 73); probably Hermesianax also the pupil of Philetas, of whom we know that he wrote in pastoral strain of Polyphemus (cf. Theocr. xi; Bach. frag. i:

δερχόμενος πρὸς κύμα, μόνη δέ οἱ ἐφλέγετο γλήν,

cf. Susemihl, *A. L. G.* p. 185), of Menalkas and of Daphnis<sup>3</sup>. Therefore Theocritus knew, and was joined in a poet's circle with Leonidas, Asclepiades, Alexander, Aratus, Nicias in Cos, and this cannot well be put later than 285 B. C. There is in all these poets a trace of pastoral poetry in the widest sense; not the realistic sketches of country customs which Theocritus presents, but a fondness for shepherd-legends; for shepherd ἀναθήματα, for epigrams descriptive of the country. Their poems are full of a sensuous delight in rural sights and sounds, or in simple comforts and ease. Nearest to Theocritus (vii) stands Philetas. Comparing these pastoral epigrams and elegies with the idealized country life in 'Lycidas' song in vii, M. Legrand argues for the

<sup>1</sup> As far as name goes Lycidas might = Lycophron (son θέσει of Λίκος of Rhegium; Suidas), but the rest does not tally.

<sup>2</sup> If Tityrus is not Alexander, it is Hermesianax.

<sup>3</sup> Schol. viii. 53 Ἑρμεσιάναξ λέγει τὸν Δάφνιν ἐρωτικῶς ἔχειν τοῦ Μενάλκα. Schol. ix Menalkas—ὃν φησὶ Ἑρμεσιάναξ ἐρασθῆναι τῆς κρηναίας εὐίππης (so k. κρηναίας vulg., κρηναίας Wilamowitz).



existence of a free Theocritean school of poetry, which took delight 'in showing love in rustic surroundings, set about with country scenery; and which believed, or affected to believe, that the passion was treated in the country with rare tenderness, and that the shepherd was best placed of men to live a life of pure passion' (*Étude*, p. 155): in other words, 'there was in vogue among the Coan poets a conventional method of painting country life with its cares and occupations' (*ib.* 156); and in such poems as Theocritus iv and v, we have 'a revolt of good sense against these vain fancies.'

This view is not borne out by the poems which we possess of Theocritus' contemporaries. It is significant that even M. Legrand would not trace his 'school' beyond the Coan circle (p. 156 note). I take it that there was no such 'pseudo-pastoral school,' with *o fortunatos nimium* for its motto, but a 'pseudo-bucolic joke' in the old Coan days; arising out of, not originating, the Theocritean pastoral.

'Lycidas,' 'Simichidas,' 'Tityrus,' and the rest had heard the Coan shepherds' singing-matches, and charmed therewith masqueraded as shepherds themselves, and sang one against the other impromptu or set pieces:

ὁ τι πρῶν ἐν ὄρει τὸ μελύδριον ἐξέπνευσα (vii. 51).

Naturally, these songs of theirs would suit their own taste and studies, and stock of legends<sup>1</sup>. This then is just what we have in *Id.* vii, a singing-match between two of the best of the Coan poets, modelled on the rural ditties which were to be heard then, as now, in Greek country-sides and villages, but differing in tone and content; and differing consciously as much as Milton's *Lycidas* differs from the *Masque of Pyramus and Thisbe*<sup>2</sup>.

Such being the interpretation of *Id.* vii, and such the Coan circle, we can turn now to the explanation of one of the most vexed passages in Theocritus, *Id.* ix. 28-35.

*Id.* vii was obviously written some little time after the events to which it refers (ἦς χρόνος ἀρίκ' ἐγώ, l. 1). We get

<sup>1</sup> On this learnedness in vii, see Wilamowitz-Moellendorf, *l. c.*, pp. 192, 193.

<sup>2</sup> See D on the Pastoral.

additional points for the poem if we regard it as written just before or just after Theocritus' return to Sicily (285-280 B. C.); in memory of the pleasant Coan days and friends, closing with a wish to have such days again—

βωμῶ παρ Δάματρος ἀλώαδος, ὡς ἐπὶ σωρῶ  
αὐθις ἐγὼ πάξαιμι μέγα πτύον, ἃ δὲ γελάσσαι  
δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

*Id.* ix is a short singing-match between Sicilian herdsmen (Daphnis and Menalcas), in which, after seven lines from each singer, we have—

Τοῖς μὲν ἐπεπλατάγησα καὶ αὐτίκα δῶρον ἔδωκα,  
Δάφνιδι μὲν κορύναν, τάν μοι πατρὸς ἔτρεφεν ἀγρός,  
... τήνῳ δὲ στρόμβῳ καλὸν ὄστρακον, ὃ κρέας αὐτὸς  
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,  
... Βουκολικαὶ Μοῖσαι μάλα χαίρετε, φαίνετε δ' ᾧδᾶς,  
τάς ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι,  
μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγόνα φύσω.

Then six lines, expressing the dearness of song to the person, whoever it is, who speaks. All from *βουκολικαὶ Μοῖσαι* . . . is usually regarded as the work of one of Theocritus' editors (? Artemidorus, see *infra*, p. 50), and as forming an epilogue to a collection of bucolic poetry (see any modern edition, *ad loc.*). Then *ἄεισα* is inexplicable, and conjecture resorts to *ἄκουσα*. *τήνοισι* gives way to *δαινοῖσι* (Fritzsche), *ᾧδᾶς* to *ᾧδάν* as referring to the song in the idyll; *παρὼν* to *παρ' ὧν*, but with no satisfactory results. Buecheler, who keeps the end as Theocritean, makes ll. 31-36 the song of the *νομεύς* who judges the rival singers. But when did the umpire ever add his song to that of the competitors? Whichever of these alternatives we take, the sudden first person in l. 22 remains unexplained.

All becomes clear and simple if we regard ll. 28-36 as genuine, and a tail piece not to *Idyll* ix alone, but to a small bucolic collection made by Theocritus himself after leaving Cos; and if we take the first person in l. 22 to be the only person whom it can denote without violence—*Theocritus himself*. The first six lines, or some of them, are very likely spurious (see *ad loc.*). The poem is then to be regarded

merely as a specimen of work, recalling the bucolic poems included in the volume (especially vi and viii), and runs: 'Daphnis and Menalcaas, herdsmen of Sicily, sang, and I, who called them into being, stood as judge between them; but gave not the victory to either. Each took a prize from me of my own simple possessions, a shell I had found and a staff from out my father's field'; and then proceeds: 'Ye Muses, vouch for my work, and give to the world the songs I sang while I was *among those shepherd friends* in Cos, lest, if ye help me not, I be charged with dishonesty.'

All falls into place. The sudden first person in l. 22, the personal reference in l. 23 (πατρὸς ἀγρός), φαίνετε (see *ad loc.*), the plural ῥῳάς of l. 28 (wrongly altered to ῥῳάν by 'k') the τήνοισι παρὼν ἄεισα νομεῦσι<sup>1</sup> (the shepherd-poet circle in Cos). On l. 29 see note *ad loc.* Lines 31-36 are not a song, but an *envoi* expressing Theocritus' love of song.

*Id.* ix then is, with its epilogue ll. 28-36, merely appended to a collection of poems made by Theocritus: the τήνοισι νομεῦσι requires for its explanation a knowledge of the existence of the poet-shepherd circle. Most probably then the collection of poems was intended for private circulation among Theocritus' old friends.

Other poems which can safely be assigned to the 'Coan period' are xi and xiii, both addressed to Nicias before his marriage; vi addressed to Aratus<sup>2</sup>, probably i, iii, and viii. That Theocritus had written something of note before leaving Cos is clear from vii. 40 and vii. 92:—

πολλὰ μὲν ἄλλα  
 Νύμφαι κῆμέ διδάξαν ἄν' ὥρεα βουκολέοντα  
 ἐσθλά, τὰ που καὶ Ζηνὸς ἐπὶ θρόνον ἄγαγε φάμα.

(*vide ad loc.*). These poems were obviously pastoral.

<sup>1</sup> It is remarkable that (save in xxv. 109) Theocritus only uses the word νομεύς here and in vii. 28, where he describes Lycidas as chief singer among the herdsmen.

<sup>2</sup> Wilamowitz (*Nachrichten*, l. c.) would date vi late, but only on the ground that it shows more finished versification and style than xi. It would be equally permissible to argue that its smooth verse is an evidence of early artificiality!

iv and v deal, and deal most realistically, with South Italian life and character. They probably were written after leaving Cos. The scene of x is probably Coan.

Thus (1) the Coan period is responsible for the production of all, or nearly all, the 'bucolica'; both the pseudo-pastoral vii, and the genuine 'sketches in dialect' iii-vi, viii, x (?), as well as xi and i (on which see preface to same).

(2) The Sicilian period is represented by xvi alone among poems which can be dated with certainty.

Theocritus must have returned to Sicily some few years before 275 B.C., as in xvi he obviously speaks of many vain attempts to win approbation. The exact date cannot be determined and is unimportant. Possibly xxv and xxii belong to this period; they are certainly early poems.

(3) Disappointed in his attempt to find the needed patronage in Sicily, perhaps ruined, like Vergil, by the wars which devastated his native land, Theocritus after a last attempt to make himself a new Bacchylides to the new Hiero, left Sicily and set out for Egypt 274 B.C., being then about thirty-five years of age.

It was a very different world to which Theocritus now passed. His early manhood had, according to the views set forth above, been passed in the easy, jolly, society of Cos, in an atmosphere of romantic poetry; on the Sicilian uplands about Aetna, and in the desolate pastures of Southern Italy, where he observed the types of herdsmen which stand clear in the idylls. Trained liberally in the study of Greek literature, under the most famous critic and author of the time, before the critical faculty had swamped the creative<sup>1</sup>, he added to the pure taste thus acquired a power of observation and humour worthy of the best

<sup>1</sup> We know the so-called 'Alexandrian literature' chiefly through Callimachus (hymns), Apollonius, Aratus, Lycophron. The remains of these authors are a mere fragment of their work (except for Apollonius). The earlier writers have all but perished, but the one fragment of Hermesianax, and that of Phanocles show us that we have lost just those whose style was pure but polished to the highest; just those who formed the taste of a Catullus or Propertius. It is under this earlier influence that Theocritus was trained.



days of Hellenic art, and had created a new type of poetry.

It was with style and taste, and bent, already set that Theocritus came to the strange Alexandrian life. The like of that life Greece had never seen. It is among the common-places of history to talk of the disappearance of the old motives which had inspired the classical literature of Greece, the destruction of the *πόλις* with its intense narrow life, and the evaporation of the old Greek faith. The citizen—if he could be called a citizen—of Alexandria was no longer an actor in history, but the spectator of a scene which had no interest for him. The empire of the Ptolemies could inspire no enthusiasm; it had no historic past in which the Greeks could share; no scheme of imperial union of the Hellenic world. A national epic was the last form of poem which could have been attempted.

Oratory died with Demosthenes in a last splendid effort to preserve a national life; the Drama limped feebly on the boards of the New Comedy; History had no present wherewith to link the past. The empire of Egypt had prosperity; but greatness it had not. And yet the literature of Alexandria equals in extent the literature of classical Greece, and takes multifarious forms, romantic, epic, epigrammatic, satire, court-odes, but above all criticism. Fostered in the Museum, criticism thrived apace, especially in grammar, mythology, and archaeology, and quickly left its mark on the writers of Ptolemy II's reign.

Callimachus' hymns are completely devoid of any narrative power, and care more for the origin and reason for a legend than the legend itself. Action is swallowed up in comment; myths are preferred, not for their beauty, but for their rarity even at the risk of the ridiculous (vi. 66 *sqq.*).

Aratus is wonderfully learned or makes a wonderful show of learning; his work may be *utile*, it certainly is not *dulce*; and is only a versified Nautical Almanack without a touch of majesty, without a trace of personal observation, without a single noble line or original thought; for even the much quoted introduction, and the famous *τοῦ γὰρ καὶ γένος ἐσμέν*, is imitated from a contemporary—Ceanthes.

Apollonius Rhodius wrote the *Argonautica* merely to prove

to himself the possibility—to the afterworld the impossibility—of reviving the old Homeric epic. His actors are shadows, and a few graceful passages do not redeem the dulness of the whole. There is even here a constant tendency to ‘aetiology’; to write merely to explain some obscure detail of custom and myth; to introduce, with no regard to its fitness, a discussion on etymologies, archaeology, and any point of criticism (A. Rhod. i. 1354, ii. 528, 851; cf. Callimachus, i. 5 *sqq.*, ii. 47, 198, 225, 259, &c.; *vide* Rohde, *Der griechische Roman*, p. 83 *sqq.*).

Among the *extant* examples of early Alexandrian literature only a few epigrams survive which are genuine poetry, and one would willingly give all the work of Apollonius and Aratus, and the hymns of Callimachus, for a few more such epigrams as the beautiful

εἰπέ τις Ἡράκλειτε τεὸν μόνον.

(Call. ii = A. Pal. vii. 80.)

Such were the literary surroundings into which Theocritus came, with what effect we must now see.

That he came into contact with Callimachus is shown by the numerous cases of imitation by one of the other.

‘Theocr. xvii	with	Call. iv and i.
„ xi	„	„ Epig. 46.
„ xxix. 4-6	„	„ „ 41.
„ xi. 75	„	„ „ 31.
„ xxvi. 30	„	„ iv. 98, &c.) <sup>1</sup> .

Most of the instances where imitation is certain come from the later poems of Theocritus, and on the other side from Callimachus’ Hymn to Delos (iv), Hymn to Zeus (i), and Epigrams. The date of the Hymn to Zeus (which is only a thinly disguised Hymn to Ptolemy) is 275 (*circa*); slightly earlier therefore than Theocritus xvii. In this case, therefore, Theocritus is obviously the follower not the followed. Callimachus iv is dated 274-273 B.C. (Gercke, *op. cit.*), probably earlier than Theocritus’ poem.

The difference between the work of the two poets is most instructive.

<sup>1</sup> A complete list, in Gercke, *Alex. Studien* (Rh. Mus. 43), p. 590. Some of Gercke’s parallels are too slight to count upon.

The Hymn to Delos (Call. iv) deals with the story of Leto's wanderings in search of a resting-place before the birth of Apollo; all lands refused her, save only Delos; but from Cos she was held, not by the island itself, but by the yet unborn Apollo, for the island was set apart by destiny for the birth of θεὸς ἄλλος, Ptolemy II (see on xvii. 60). The Hymn to Zeus is similarly full of recondite mythology, even of pedantry (ll. 6-9), and again swerves off from its avowed object into praise of the king. The real object is arrived at by circuitous paths. The myths are introduced only to lead up to this real object and are overlaid with pedantic learning.

Now these are the two poems which Theocritus imitates in xvii, and yet how different the whole poem!

Insincere it may be, formal and written to order in defiance of the poet's better taste; but it is straightforward. The parallels from mythology are apt, even if the comparison of the odious sister-marriage to that of Zeus and Hera is little short of blasphemy. There is only one slight instance of recondite allusion (l. 134); no tendency to indulge in etymologies or aetiology. The influence of Callimachus is apparent only in phrase and in certain metrical strictness.

The critics of Alexandria divided themselves into two camps on the question of the poetical treatment of the old myths: the one—to which Apollonius adhered—tried to revive the old epic in its every detail, to build again the *ῥήματα σεμνά*, and paint the broad canvas of Homer. The other, of which we have examples in 'Theocritus' xiii, xxii, xxiv, xxv, Megara, (Moschus') Europa, set itself to form a new style of narrative poem—the 'epic idyll': representing in miniature some single scene in the life of the heroes. The quarrel between the two schools waxed violent, and found ultimately bitter expression in Callimachus' *Ibis*, a poem directed pointedly against Apollonius.

Attempts have been made to find reference in Theocritus to this famous quarrel, vii. 47, where Lycidas says he hates—

Μοισᾶν ὄρνιχες ὅσοι ποτὶ Χίον ἀοιδὸν  
ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι,

has been taken for a direct allusion to it. I hold firmly to the belief that vii should be dated before 283 B.C., and to the explanation of these words given above. The *Argonautica* cannot have been published before 260 B.C.<sup>1</sup> It has been held that in his Epic poems Theocritus writes with the deliberate intention of correcting Apollonius' errors of taste. This is equally unproved and unnecessary.

Stranger still is the attempt to find hidden references to this poet's quarrel in the pastoral poems<sup>2</sup>: Battos of *Id.* iv shall represent Callimachus; Lacon and Comatas in *Id.* v stand for Apollonius and Callimachus; so that under the form of a pastoral singing-match we have disguised a party diatribe against the rival school.

The editors of Theocritus have at all times been given to faddist theories, into which the text, or explanation of the text, has been hammered and twisted<sup>3</sup>. This will pass into limbo with the rest—and then we shall have a new one—and it is hardly worth while to hasten its end. One argument however—a simple dilemma—may be given. Take in v Comatas to be = Apollonius: Comatas is victor in the singing-match; but Theocritus sided with Callimachus<sup>4</sup>.

Take Comatas=Callimachus: the charge falls on the wrong head ἡ στρωμύλος ἦσθα Κομάτα (l. 77).

After this any one who likes may set to work to find Cryptograms in Theocritus.

<sup>1</sup> A. Rhod. was librarian at Alexandria after Zenodotus, who died 194 B.C. Hence Couat dates *birth* of Apollonius 260 B.C. But we do not know that Zenodotus held the librarianship *till his death*.

<sup>2</sup> See especially, Reitzenstein, *Epigram und Skolion*; J. A. Hartung, *Theokrit. Introd.*, p. x; Knaack, *Über die Hirten bei Theokrit (Versammlung der Deutsch. Philologen in Dresden, 1897)*; Contra, R. Helm, *N. Jahrb.*, 1896; Legrand, ch. iv.

<sup>3</sup> I do not mean to deny that there is any expression of personal opinion in Theocritus (vii. 47 is sufficient proof to the contrary), only that the poems are not in the first place literary critiques, and only in form pastorals.

<sup>4</sup> This is admitted by those who find allusion. Or would they have Theocritus play Alice to the Tweedledum-Callimachus and Tweedledee-Apollonius?



Most unfortunately for the history of Greek literature we possess the merest fragment of the works of Theocritus' elder contemporaries, Philetas, Hermesianax, Phanocles, Alexander (of Aetolia), and are thus deprived of what might throw an interesting light on the origin of the narrative poem as treated by Theocritus. But we know that Philetas in his *Telephus* (the poem bears as title the name of the poet's father) wrote of the story of Jason and Medea, in his *Hermes* of adventures of Odysseus; that Hermesianax wrote of the love story of Menalcas, and Alexander of Daphnis. All seem to have taken old legends and reset them in a romantic form.

Now *Idyll* xiii, which on other evidence was assigned above to the 'Coan period,' is the one among Theocritus' poems which shows this romantic handling of the legends, and therefore presumably the influence of Philetas' school.

xxii is professedly a Hymn to the Dioscouri, but quickly passes into simple narrative: the fight between Polydeuces and Amycus (the Spartan Sparrer and the Bœbrycian Bruiser), and then the combat between Idas and Castor.

xxiv deals with the infancy of Heracles, his strangling of the serpents, the prophecy of Teiresias, and Heracles' education.

xxv and *Megara* are again idylls of Heracles and Megara—and are remarkable for their form; the narration being given by the mouth, in the one case, of Heracles himself, in the other of Megara his wife. All have a note in common; they are 'familiar rather than heroic,' like Thackeray's history; and like the Aristophanic *Euripides*, they—

*οἰκεῖα πράγματ' εἰσάγει, οἷς χρώμεθ', οἷς σύνεσμεν.*

After the formal introduction in xxii the heroic mask is laid aside, and Polydeuces is only a sportsman: Heracles in xxv is only a strong man. The supernatural element is sparsely introduced, or altogether absent.

None of these idylls deals with a *Homeric* subject; xiii, xxii, xxiv, all revive Pindaric themes. Very noticeable is the similarity in treatment between Theocritus and Bacchylides: both are abrupt in opening and closing a scene; both adopt the unusual method of relating a story

by dialogue between two characters (Theocr. xxv, Megara, Bacchyl. xviii); both single out a striking episode; sketch it in detail from a *single* point of view, and then turn from it suddenly (Bacchyl. xv, xvi). If Apollonius tried to revive the Homeric epic, Theocritus rearranged the choric song in narrative form<sup>1</sup>.

In this branch of poetry, then, Theocritus, as in the two kinds of pastoral, strikes out an original line; not uninfluenced by tendencies about him, but giving those tendencies a purer form: he was in the world of Alexandrian criticism and erudition, but not of it.

xxiv shows, perhaps, to a greater degree than the rest Callimachus' influence; the latter part may be regarded as aetiological only (see Legrand); it is, at any rate, rather a bald list of heroes who taught the young Heracles (*vide ad loc.*).

There remain xv, xiv, ii<sup>2</sup>.

Of these the first was written in Alexandria not later than 270 B. C. (see p. 3). The second was written, not in Egypt, but presumably in Cos. The third in Cos about 264 B. C. (*vide* preface and Addenda).

In these we have a return to the sketches of character which form the peculiar feature of Theocritus' early work (*Id.* iv, v) but is now no longer a sketch of country men and manners, but one of middle class town life. They are mimic idylls of the respectable commonplace.

xiv is thrown into the form of narration. Aeschines relates a social gathering—a singsong—at a friend's house in Cos, an ill-timed jest of some companion, a hasty word and fatal discovery, a girl's secret passion, a quarrel, a blow, a separation, his despair, and departure to take the shilling in Ptolemy's service. The idyll is the most dramatic among Theocritus' poems; it is a comedy that is all but tragedy; and almost alone gives a striking 'situation' in the stage sense.

xv is not a drama, but a comic sketch of a 'day in

<sup>1</sup> Quite in Theocritean style is Catullus' *Marriage of Peleus*.

<sup>2</sup> On xxvi and xviii, *vide* preface to the same. They do not affect the question to any large degree.

Alexandria at the Adonis feast.' It might well be regarded as a prototype of Mr. Anstey's *Voces Populi*; or of the *Satura*—the play without a plot. To attempt to analyze it would be ridiculous: it must be read at length to appreciate the delightful representation of third century scandal, scolding, crowded streets, bustling women, huffy strangers, domestic worries. Note only that as xiv closes with an eulogy of the king, xv leads up to a cunningly introduced song in which the Ptolemies receive their share of honour.

In both poems this reference to the court is absolutely in place, for in xiv the intention expressed by Aeschines of going for a soldier naturally calls out an expression from his companion of the advantages of service under Ptolemy. There is nothing in the description of the king which is not apt in this connexion.

In xv, the song in praise of Adonis is as much needed as the introductory scene to complete the picture; the song is typical of one performed at the royal court, and is not therefore to be compared with the *Adonais* of Bion which is free.

Nor is 'Ptolemy' the subject which is left uppermost in our minds at the end of these idylls. xiv ends with a general piece of advice to Aeschines. xv more happily with the domestic troubles of the 'incorrigible Gorgo.'

The praise of Ptolemy can hardly be regarded as the motive of these two poems, but were they written in order 'to glorify the king and queen by rendering homage to the splendour, taste, and graces of the one, the power of the other, his talent for organization, &c.'? To affirm this is to confuse the end with the incident<sup>1</sup>.

Just as in the case of the epic idylls, and the pastorals, we find that Theocritus is not the only follower of a school among his contemporaries, but the exponent of that school in its purest form, so in the mimes we know now of a contemporary rival Herondas, probably anterior in time. Herondas i is subsequent to 270 B. C.<sup>2</sup>, as the mention therein of *θεῶν ἀδελφῶν τέμενος* shows, but there is little evidence for

<sup>1</sup> As is done by Legrand, p. 139.

<sup>2</sup> v. Prott, *Rh. Mus.*, 53, p. 464.

the date of the rest<sup>1</sup>. The methods of the two are completely different, and have recently been compared to the disadvantage of Theocritus. Thus M. Legrand (comparing Theocr. xv. 27 with Herondas vi. 1, iv. 41), finds Theocritus cold, formal, less expressive of features taken from the life (p. 134). The whole of xv, xiv, he criticizes as failing to give, 'as we would wish in a sketch of manners, an adequate and integral expression of truth, and as being a mere *résumé* of events and conversation of which the minute detail promised to be interesting' (p. 136). (The same would apply, if true, to iv and x, and to some degree to xxii, xxiv, xxv, Megara.) It is true that in Herondas<sup>2</sup> we have a fuller—and at the same time more sordid—realism. To set this up as superior to Theocritus, is to prefer photographic vulgarity to the dramatic instinct which can set a picture before us in a few keen strokes of the pencil. Theocritus can still exercise the restraint which marks true art. Herondas is the verbatim reporter, who does not know how to bring out salient points. *Ex pede Herculem*: from Theocritus' few light expressions, we get a clear picture of the unexpressed.

*Idyll* ii deserves separate treatment. Simaetha, deserted by her lover, seeks to bring him back by magic in the still midnight. Accompanied by her servant only she chants the song, weaving a spell round the absent one by magic fire and magic wheel, ever uttering the mystic refrain—

ἰνυξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

Then, left alone, she tells to the Moon the story of her love:

<sup>1</sup> Legrand (p. 127) argues for a date 285–280 B. C. for H. iv: 'it is written after death of the painter Apelles, but during life of sons of Praxiteles.' Truer to say the *scene* of the *mimo* is placed at that time, whether written then is another question. Further the sons of Praxiteles may well have been alive—in old age—in 275 B. C.

<sup>2</sup> 'Herondas hat sich an die derbsten Gestalten gemacht, bei ihm haben wir, wie bald nach seiner Auffindung der platte Journalismus in Deutschland aufjubelte, wirklichen Realismus, "freie Bühne," wie Diels ironisch bemerkte.' — Geffcken, *Leonidas*, p. 137. [But see Nairn's *Herodas*, p. xxxviii.]



how she saw Delphis and loved madly; how she won him and lost him, and now stands dishonoured, utterly alone, with no hope; with only an ever-present remorse to bear as she has borne it hitherto, alone.

For once the reserve of Greek art is dropped, and Simaetha pours out her passion and utter wretchedness, with an intensity that we find approached in Sappho, nowhere else.

Now Simaetha is not a study of character in any particular class of life. She is 'the expression of a form of love, of an impassioned situation, a personification of despair' (Legrand, p. 130).

The circumstances of the poem are in no way original. Love at first sight at a religious procession is a frequent theme in Greek literature (*vide ad loc.*), and was used by Callimachus. A mime of Sophron seems to have represented a sorceress in much the same way. The monologue and confession which fills the latter half of the poem is a usual device of the old romancists—is common indeed in Greek tragedy. The power of the poem lies elsewhere; in the picture of awful loneliness; of a heart which has no faith left, and distrusts even the device of magic which it uses; of calm despair heightened by the calm of outward nature: and, almost alone in all the range of Greek literature, of a despair which will not end itself by death, but faces the harder lot—to live:

ἐγὼ δ' οἶσ'ω τὸν ἐμὸν πόνον ὥσπερ ὑπέσταν:

for unless I have utterly misread the poem Simaetha does not resolve to live in hope of winning back her love: she does not believe truly in her arts; the threat of potent spells with which she ends is the vain cry of impotence. And yet she does not turn as all the 'heroes' and 'heroines' of the old romances—aye, even Antigone—turn to suicide. The lonely, sinning, but brave heart wins a strange sympathy.

There is abundant trace of literary acquaintance between Theocritus and Herondas in similarity of diction and idiom, even of entire passages; but the genius of the two poets is radically different. Theocritus is not influenced to any appreciable extent by Herondas, even if he here and there takes a phrase or situation—and gives it literary value.

The three Aeolic poems should be on internal evidence assigned to a late period in the poet's life.

xxviii is addressed to Theugenis wife of that Nicias, the doctor of Miletus, whom Theocritus knew in the early Coan days. From the tone in which Theocritus addresses his friend in xi, xiii, it appears that the two were about equal in age, and were both born about 308 B.C.—were therefore about twenty-five when the Coan society broke up (? on death of Philetas). There is no evidence of the place in which the poem was written; the spindle which Theocritus sends (or rather takes) with the poem is of Syracusan workmanship, but may have been bought in Alexandria or Cos even. If it was written in Sicily, Theocritus must have sailed straight from Syracuse to Miletus when he left his home for the last time, and gone from Miletus to Alexandria. This is in itself quite possible. Leaving Sicily and having no home yet to turn to in the East, he may have gone first to old friends. But the evidence of the poem does not bear this out. It seems certainly to imply that Theocritus knew Theugenis already (*vide* line 23, the praise of Theugenis' needlework becomes more graceful if we suppose that the poet knew his friend's wife). Nicias is spoken of as having already made a name in his profession (l. 19). Most of all there is a courtliness of expression throughout, in speaking of Theugenis, which suits better with the assumption that Theocritus was no longer young.

I would put the visit to Miletus therefore after 270 B.C., and make it not the first visit of Theocritus to the Ionian city. As ii was certainly written in Cos the voyage may have been made from there. [See however *Addenda*, *Excursus* to *Id.* ii.]

In both xxix and xxx the writer speaks of himself as advanced in years (xxix. 10; xxx. 13):

λεύκας οὐκέτ' ἴσησθ' ὅττι φορῆς ἐν κροτάφοις τρίχας;

xiv is written in Cos, probably after 270 B.C., since Arsinoe is not mentioned: and the praise of Ptolemy is rather in the tone of one who knew him already, and here gives a summary of his good and displeasing points. The words of Thyonichus ἀπὸ κροτάφων πελόμεσθα κ.τ.λ. can then be taken like xxx. 13, as a personal reference.

We have then evidence of residence in Alexandria, 274-270 B. C. (xvii. xv, to which add 'Berenike'), thereafter in Cos.

I have referred above to Gercke's theory of a rupture between Theocritus and Ptolemy; and while I believe that Gercke's view of the circumstances of xvi is erroneous, it is possible that this theory should be accepted to this extent: that Theocritus, rebelling against the muzzling orders of an oriental court, feeling as Gercke expresses it the 'golden fetters galling,' and especially indignant, as every Greek must in his heart have been, at the social corruption of the court, retired to his old retreat in Cos to gain a purer, freer air. He still respects Ptolemy as a good master, but expresses himself freely on the curbing of personal freedom of thought—

εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον. (xiv. 62.)

*Idyll* xii has been passed over in the above essay. It shows strong traces of Alexandrian influence, in the somewhat frigid piece of dictionary work in ll. 13-14, in the learned allusion in l. 27, in the general fondness of conceits. Yet in consequence of l. 5, *τριγάμοιο γυναικός*, it has been dated<sup>1</sup> before the marriage with Arsinoë II, on the assumption that after that date such a pointed insult could not have been written; but the marriage was before 275 B. C.<sup>2</sup>, before Theocritus came under Alexandrian influence. If we accept Gercke's view, as modified above, we can date the poem later, and at the same time get corroborative evidence for the theory that Theocritus retired to Cos after 270 B. C., and there at a safer distance dared to risk the dangerous allusion to the (dead) queen. At the same time we get a motive for this retirement to Cos.

We get then as a chronology for 'Theocritus' life and works:—

310-8 B. C. Birth (Sicily).

290-283 B. C. (*circ.*). In Cos under Philetas. Intimate with Nikias, Asclepiades, Alexander, Leonidas. *Pastorals* begun (i, iii, vi, vii, viii?, xi and xiii).

<sup>1</sup> Cf. Hiller, *Bursians Jahresb.* 1888.

<sup>2</sup> Gercke, of course, sees an intentional hit at Arsinoë.

283-275 B. C. In Sicily. *Pastorals* finished (iv, v, ix, x). Perhaps xxii-xxv.

275 B. C. Hiero's *Strategia*. *Id.* xvi. Departure for East.

274-270 B. C. In Alexandria. Intimate with Callimachus. *Id.* xvii, xv. Berenike. xxiv (probably).

270- B. C. In Cos. Visits Miletus. *Id.* xiv, ii, xii, xxviii, xxix, xxx, xxvi.

The date is uncertain of xviii, xxii, xxv, Megara, Epigrams.

### B.—Theocritus' Verse and Style, and Dialect.

*Idylls* xxviii-xxx are written in lyric measures. *Idyll* viii includes seven quatrains in elegiacs. Otherwise the verse used throughout the *idylls* is the hexameter, and one of peculiar gracefulness.

The dialect used in i-xv (excepting xii) is Doric, but it is a Doric that was never spoken in one single part of Greece, though it approaches most nearly to the dialect of the Dorian islands. Theocritus introduces moreover—even in the mouths of his roughest countrymen—long obsolete Homeric forms<sup>1</sup> (v. 95; v. 27; v. 143 ὄττι; xi. 74 ἀνέσσει; iv. 38 σέθεν; iv. 27 ἡπάσσοαι, &c.). 'Theocritus has not chosen a popular dialect, his language is the Homeric which prevails in the epic and lyric poetry of Greece, only with a somewhat stronger admixture of Dorisms than is found in Pindar; this Doric colouring varies in degree according to the character of each *idyll*' (J. A. Hartung, p. xliii).

Even in the bucolic *idylls* there is not only an admixture of Homeric forms, but a not infrequent reminiscence of Homeric phrase (xi. 22; iv. 7, 8; i. 31 *sqq.*; xv. 79).

Is this to be accounted a fault in a poet who brings on the stage rough characters straight from the sheep farms of Italy, Sicily, and Cos, or from the harvest field? Are we to say that Theocritus commits the error of making his characters talk like fine folks without regard to actual reality?

To some degree realism is sacrificed to artistic literary

<sup>1</sup> But it must be owned, much more frequently in vii, i, ii.



form; but there is one realism of detail, another of general tone and spirit. Modern travellers have recognized Lacon and Comatas (*Id.* v) in the shepherds of Southern Italy: 'Le pâtre qui les garde a l'air aussi sauvage qu'elles (his sheep), avec la peau de mouton, ou de chèvre, jetée sur les épaules, et sa longue houlette dont la forme est celle de la crosse de nos évêques; on croirait voir le Lacon ou le Comatas de Théocrite' (Lenormand, quoted by Couat, p. 420). The singing-match, which forms so prominent a feature in the pastorals, is still to be heard in Greece and Sicily at any country gathering, just as in the old Highlands piper vied with piper. Whether the poetic fancies of the singer in *Idyll* iii and *Idyll* x are too delicate for the character, may be judged from the specimens of popular song collected in M. Legrand's *Chansons populaires grecques* (see on iii. 13, vi. 7). Theocritus neither seeks out the coarse side, nor is he blind to it, but taking the happier side of Greek country life, its sunshine, its easy poverty, its native love of singing, he represents these as they are, but with an additional charm of setting of his own, which may not be actually there in the same form, but is not immeasurably removed from the real. After all his poems are idylls, εἰδύλλια, each a 'little picture' of some country scene, they do not pretend to be a study of Greek country life in all its sides.

Those who ask for more realism in Theocritus must ask him to write more—not to rewrite what he has written. The idylls, as we have them, are true pictures of *one side* of Greek rustic character, with glimpses of the coarser.

So much for the general tone of realism; and this being granted, it is of little moment that the rustics use genitives in -οιο and epic aorists, and do not elide all their vowels.

More important, however, is the use of the hexameter. Sophron, the originator of the mime, used only a metrical prose; Epicharmus apparently trochaic measure. Comedy (old and new) uses an iambic which approaches closely to every day speech; Herondas uses the scazon, and makes that uncouth verse still more uncouth by harshness of elision and synizesis.

The reason for Theocritus' choice is partly explained by

the character of his realism; he does not sketch the mean and sordid, as does Herondas, but the cheerful, humorous side of life. The sordid scazon suits the mean streets of Herondas, not the country side. All the pastorals but one (iv) contain songs, and for this three of the recognized regular metres were possible, the hexameter, the elegiac couplet (as in *Id.* viii), and the trochaic tetrameter. So far as the fragments of old popular songs go, they show no regular form of popular melody, which Theocritus could have used; but show a wide prevalence of dactylic rhythm. Cf. *Carm. Pop.* (Bergk) 40 (elegiacs):

λίψ' ἄνεμος ταχὺ μὲν νεφέλας, ταχὺ δ' αἰθέρα ποιεῖ  
'Αργέστη δ' ἀνέμῳ πᾶσ' ἔπεται νεφέλη.

*Carm. Pop.* 45:

Τὸν Ἑλλάδος ἀγαθείας  
στραταγὸν ἀπ' εὐρυχόρου  
Σπάρτας ὑμνήσομεν ᾧ  
Ἴη Παιάν.

*Carm. Pop.* 42:

Δέξαι τὰν ἀγαθὰν τύχαν,  
δέξαι τὰν ὑγίειαν,  
ἀν φέρομεν παρὰ τᾶς θεοῦ,  
ἀν ἐκαλέσσατο τίηνα.

(a simple glyconic rhythm).

Given then the hexameter as the verse to be used, the Homeric forms at once find an excuse. Homer and Hesiod made not only the theogonies of Greece but its vocabulary and style, and whatever was written in hexameters tended toward epic diction, especially in description (cf. Theoc. i. 31 *sqq.*, vii, *ad init.*).

While Theocritus is full of Homeric touches, these are, as might be expected, more pronounced in the epic idylls, and in xvii, than in the pastorals<sup>1</sup>. Yet however full

<sup>1</sup> See G. Futh, *De Theocriti studiis homericis*, Halle, 1876; L. Genther, *Über Theocr. XXV und Mosch. IV* (= Megara), Luckau, 1891; Legrand, *Étude*, p. 355 *sqq.*; and see on Theocr. xiii. 32, 47, 58, 54; xvii. 64, 88; xxv. 44, 10, 17; xxii. 82, 98, 106, &c., to mention a few out of many; in pastorals, see on vii. 13; v. 10; iv. 8; xi. 22; in mimes, xv. 79; ii. 14, 112.

a passage is of Homeric reminiscence it never becomes a cento or mosaic; it rather shows a writer steeped in Homeric language, blending it with his own phrase to a harmonious whole. We might say of his characters that they are talking Homer without knowing it<sup>1</sup>; while for the reader the Homeric reminiscence suggests happily similarity or contrast of scene.

But as concerns form, the hexameter of Theocritus is a new instrument wrought to the highest delicacy, yet free from the strict formalism of the majority of the Alexandrian writers. Its elaboration varies naturally with the style of each piece. xv bears to i, ii, iii, the same relation that the iambics of Aristophanes bear to those of Sophocles; it is wholly colloquial, and art has not only hidden but banished art. The charm of the verse often escapes analysis; but the following characteristics should be noted:—

The symmetry with which his verses, or groups of verses, are constructed.

(a) Actual strophic arrangement, with refrain<sup>2</sup> verse as in i:

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰιδᾶς.

ii: ἰνυξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

The refrain divides the poem into groups of lines, each group forming a completed whole (see especially first half of *Id.* ii).

(b) Strophic, but with no refrain:

In *Idyll* iii. 6–23 fall naturally into groups of twos and threes; 24 is an interruption; 25–39 falls in threes; 40–51 forms a song, also in threes; *Id.* x. 42–55 falls into couplets, each couplet completing one idea.

(c) Besides these correspondences, which can be measured, there is throughout the idylls a natural balance of verse or phrase not determined by numerical law, but by the judgment of the ear.

This is effected in a number of ways.

<sup>1</sup> In iv. 8 βίην καὶ κάπτος is intentionally used by Battos to parody Corydon's grandiloquence.

<sup>2</sup> See on l. 64.

(a) By neat antithesis of lines.

xi. 22, 23 ; i. 97, 98.

ii. 28, 29 :

ὥς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,  
ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφισ.

Or the beautiful ii. 38, 39 :

ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἄηται  
ἀ δ' ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία.

xii. 1, 2.

(b) By division of a line into two rhythmic units :

xiii. 4 :

οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἐσορῶμες.

xi. 75 :

τὰν παρεοῖσαν ἄμελγε. τί τὸν φεύγοντα διώκεις ;

ii. 1, 43, 65 ; iii. 13.

iv. 42.

xvi. 13.

(The second unit often runs over into the first foot of the next line : xvi. 64 ; xii. 17 ; ii. 23, &c.)

The second may be antithetical to the first (x. 30) or amplificatory (xiv. 4 ; xiii. 7 ; xviii. 10).

(c) A period of verses is closed by a line which is complete in itself, as a single or double sentence, e. g. ii. 24-26 :

ὥς αὐτα λακεῖ μέγα καππυρίσσα  
κῆξαπίνας ἄφθη, κοῦδὲ σποδὸν εἶδομες αὐτᾶς,  
οὔτω τοι καὶ Δέλφισ ἐνὶ φλογὶ σάρκ' ἀμαθύνει.

Cf. xvi. 50 :

εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδοί ;

xvi. 51-56, an elaborate period closed by

εἰ μὴ σφεας ὤνασαν ἰάονος ἀνδρὸς ἀοιδαί.

(d) The verses are marked into symmetrical divisions by the frequent use of Anaphora and similar figures.



(1) With conjunctions, same word repeated :

i. 65 :

Θύρσις ὄδ' ὥξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά.

i. 2, 93, 74, 132.

ii. 43 :

ἐς τρὶς ἀποσπένδω καὶ τρὶς τάδε πότνια φωνέω.

(Cf. 23, 38, 98, 165.)

vii. 35 :

ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἀώς.

vii. 143.

xvii. 1, 77 ; xxii. 56, 213, 193.

xxiv. 9 :

ὄλβιοι εὐνάζοισθε καὶ ὄλβιοι ἀῶ ἴκοισθε.

xxvi. 15, 30, 32, and many others.

(2) With no conjunction (even more frequent) :

i. 72, 80, 105 ; v. 38 ; viii. 3-4, 11-12, 76-77.

i. 120-121 ; xiv. 47 :

Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνῶκεται.

xvii. 73 ; xviii. 49 :

χαίροις ὦ νύμφα, χαίροις ἐπ'ένθερε γαμβρέ.

vii. 118, &c. ;

especially with small words, article, preposition, interjection, negatives, &c. (displacing a conjunction) :

i. 67 :

ἦ κατὰ Πηνειῷ καλὰ τέμπεα ; ἦ κατὰ Πίνδῳ ;

xiii. 7.

i. 141 :

τὸν Μοῖσσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

viii. 53 ; i. 115, 116 ; xvi. 1 ; xi. 45, &c.

(e) A leading word is repeated in the same clause, and same construction (ἐπαναδίπλωσις) :

i. 12, 15 :

οὐ θέμις ὦ ποιμὴν τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν.

i. 64 (refrain) ; i. 66 ; ii. 118 ; xxiv. 40 ; Epig. vi. 3.

There is here in each case a slight pause before the repeated word; the repetition serves to pick up the rhythm, and coming in each case in the fifth foot emphasizes the 'bucolic caesura'; cuts off the last two feet from the rest of the line, and gives a peculiar light lilt to the verse.

(f) Not unlike the last is the repetition of a word after the sense is complete, in order to rest upon it some fresh detail of description:

i. 29:

τῶ περὶ μὲν χεῖλη μαρύεται ὑψόθι κισσός,  
κισσὸς ἐλιχρύσῳ κεκονιμένος.

Without the repetition of κισσός the added description would come in after the completed phrase heavily and dragging. κισσός repeated gives the sense and rhythm a new lift.

Cf. Propertius, ii. 8. 17:

Hinc etenim tantum meruit mea gloria nomen,  
gloria ad hibernos lata Borysthenidas.

Propertius, i. 3. 32:

Donec diversas percurrens luna fenestras,  
luna moraturis sedula luminibus.

In Homer with Proper Names, *Iliad* ii. 837, 849, 871, 671; *Iliad* vi. 396.

(g) Triplets of expression are especially common:

i. 71:

τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,  
τῆνον χῶκ δρυμοῖο λέων ἔκλαυσε θανόντα.

i. 80, 101.

iii. 42:

ὥς ἴδεν, ὥς ἐμάνη, ὥς εἰς βαθὺν ἄλλατ' ἔρωτα.

viii. 76; i. 116; xiii. 10-12; xv. 123; xxv. 106, 170; xi. 36, &c.

So xvi. 82 (three gods invoked), cf. xviii. 50; i. 68 (three haunts of Nymphs), cf. xvi. 51, 55, 71, 34; vii. 83.

(h) A fullness and neatness of expression is obtained by repeating a word from main to subordinate clause:

i. 23:

αἱ δέ κ' αἰείσης  
ὥς ὅκα τὸν Λιβύαθε ποτὶ Χρόμιν ἄσας ἐρίσδων.

i. 28; ii. 30.

ii. 46; ii. 49, 118, 114.

iii. 10, 11; v. 52; vi. 5.

vii. 97:

τόσσον ἐρᾷ Μυρτοῦς, ὅσον εἶαρος αἶγες ἐρᾶντι.

viii. 88; xi. 71; xvii. 66; xviii. 21; xviii. 26; xviii. 29-31;  
xxx. 25.

(i) Most important of all is the figure called *Triaductio*, in which a leading word is repeated from clause to clause in different forms:

i. 144:

ὥς κεν ἀμέλξας  
σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι Μοῖσαις.

Cf. xv. 103.

ii. 23:

Δέλφιδι ἔμ' ἀνίσσεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν  
αἶθω.

An idea is taken up antithetically:

i. 97-98 λυγιξεῖν . . . ἐλνγίχθης, especially in dialogue,  
v. 2-4; v. 14-17; v. 112-114.

v. 124-126; v. 80, 82 φιλεῖντι . . . φιλέει.

xv. 60, 61 παρενθεῖν . . . ἦνθον:

or the word runs through a passage; with loving repetition  
as—Νύμφαι, vii. 137, 148, 154.

Ἀγεάναξ, Ἀγεάνακτι, Ἀγεάνακτος, vii. 52, 61, 69.

Μοῖσαι, xvi. 58, 69, 107.

Τίτυρος, iii. 2-4; Κομάτας, vii. 83-89, cf. xv. 143-4;  
especially the running repetition of αἰοιδῇ, αἰοιδός in xvi. 1,  
19, 21, 24, 44, 50, 57.

So parallelism between two periods is obtained:

xii. 28, 34 ὄλβιοι, ὄλβιος; iii. 49, 50 ζαλωτός, ζαλῶ, and see  
note on i. 82 τάκεται.

Note i. 1 ἀδύ; 2 ἀδύ; 7 ἄδιον; 65 ἀδέα; 148 ἀδείαν.

So xvi. 5 τίς γάρ is taken up in xvi. 13.

ἄμναστοι, xvi. 42, is taken up antithetically xvi. 45.

xvii. 26, repeated, xvii. 27; xviii. 44=xviii. 46; xxvi. 16,  
18 Πενθείς.

(*k*) Simple verbal antithesis is used to produce this same symmetry of expression :

xvi. 3, 4 ; xvi. 87 :

*ἀριθμήτους ἀπὸ πολλῶν.*

xvi. 105 :

*Ὀρχομενὸν φιλέοισαι ἀπεχθόμενον ποτε Θήβαις.*

xxv. 41 ; xv. 25 ; xvi. 101 ; xxviii. 24.

Paronomasia, ix. 31 ; i. 34 ; xvi. 3 ; xxii. 65 *εἰς ἐνί* ; xiv. 63 *πολλοῖς πολλὰ διδούς*.

xviii. 53.

xvii. 42 ; ix. 32.

vi. 23 ; xv. 93 ; xxix. 32.

(*l*) Phrases are repeated (changed in form or not) in the same idyll.

ii. 8=ii. 97 ; ii. 4=ii. 157.

ii. 116=132.

vii. 28=94 ; xvi. 7=28, 31-41.

Either as above (*i*) setting out the leading idea in a new light, or returning as in ii. 157 sadly to the original sorrow.

(*m*) Rhyme is used with considerable frequency :

(1) The end of the hexameter rhymes with a word forming the weak caesura of the same line, xxvi. 30 :

*αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ᾄδοιμι.*

i. 96 ; vii. 62.

(2) Mascul. caesura and end, i. 64, &c. ; viii. 31 ; xxiv. 89.

(3) Each half of pentameter, Epig. ix. 4 ; xv. 4 ; xvi. 4.

(4) Second and fourth arsis, viii. 30, 61 ; xxv. 1, &c.

In the first and third case the effect is to round off and balance the two halves of the line ; the ear is prepared for the cadence of the end of the line. This is not peculiar to Theocritus : graceful examples can be found both in Greek and Latin.

Philetas :

*καὶ γάρ τις μελεοῖο κορεσσάμενος κλαυθμοῖο.*

Anacr. 75 :

*ἴσθι τοι καλῶς μὲν ἄν τοι τὸν χαλινὸν ἐμβάλοιμι  
ἡνίας δ' ἔχων στρέφοιμί σ' ἀμφὶ τέρματα δρόμον.*



Propertius has a pretty triple rhyme, i. 8 :

‘Illa vel angustó mecum requiescere lectó  
Et quocunque modó maluit esse mea.’

(n) Lastly we may notice here the not infrequent repetition of a word immediately :

xi. 72 ὦ Κύκλωψ Κύκλωψ.

i. 123 ὦ Πάν Πάν.

vi. 8 τάλαν τάλαν.

Epig. iii. 6 φεῦγε, φεῦγε (cf. Epig. ix. 4, 9),  
generally for the sake of pathos. Instances might be multiplied from any language : it will be sufficient to remember Shakespeare’s

‘O Romeo, Romeo ! wherefore art thou Romeo ?’

M. Arnold’s

‘Strew on her roses, roses !’

Add to these points the fact that Theocritus writes generally in short rounded periods, often by the single line, with the daintiness but not the monotony of Catullus’ hexameter, and it will be seen how widely his verse differs from the old Homeric ἔπος. We get melody in each separate phrase, not a sonorous march of the whole : the verse dwells affectionately on each detail and often looks back at what it has left, whatever be the feeling it would keep before us : affection for nature’s sights, sounds, or a fondly remembered name ; indignation at the greed of men ; sarcasm directed at another (i. 97) or envy of good fortune (xii. 28).

The loud lyre of Homer is changed for the pipe of Pan.

The same characteristic appear in some degree in Vergil’s *Eclogues*, distinguishing their metre from the ‘ocean roll of rhythm’ of the *Aeneid*.

### C.—The Authenticity of the Poems attributed to Theocritus.

In dealing with the question of authorship we have to follow three lines of evidence, (a) the testimony of MSS. existing or inferred ; (b) the testimony of ancient writers,

scholiasts, grammarians who cite passages of Theocritus, imitations by Greek and Latin poets where such can be definitely traced to Theocritus; (c) internal evidence of style, grammar, vocabulary, versification.

An examination of this evidence leads to an unqualified rejection of the poems numbered in the traditional text xix, xx, xxi, xxiii, xxvii, and the *εἰς Νεκρὸν Ἀδωνιν*. xxv and the Megara must be accepted or rejected together. I have therefore included the Megara in the collection.

We must in the first place clear our minds from any prejudice arising from the now traditional order<sup>1</sup>, which dates only from the edition of Stephanus (1566 and 1579). This arrangement has no support in the MSS. or early editions, but poems of Theocritus, Bion, and Moschus, are mingled together without clear assignment of author.

Setting aside the *editio princeps* (Mediolana, 1481) which contains i-xviii only we have to take into account four printed versions<sup>2</sup>:

(1) Aldine α (1495) i-xviii, Epit. Bionis, Europa, *Ἔρως Δραπέρης*, xix, Epit. Adonid. xx, xxi, Megara 1-13, Epit. Adonid. 35-fin., xxii. 1-44, 92-185, xviii. 52-59, xxiii, Syrinx, *Νεκ. Ἀδων*.

(2) Aldine β (1495), a correction and supplement of above.

(3) Juntine (1515) i, vii, iii-vi, viii-xiii, ii, xiv-xviii, xxii, xxiv, Europa, xxix. 1-25, xxvi, xxvii, xxviii, Megara, xxv, xxi, xxiii, xx, Epit. Adonidis, *Νεκ. Ἀδων*., Epit. Bionis, *Ἔρως Δραπ.* xix, Epigrams, Syrinx, &c.

(4) Callierges (1516). The same contents, different order, xxvii standing last, before epigrams.

These two are practically one authority, being both prepared from a copy supplied by M. Musurus derived from a lost *Codex Patavinus*.

The MSS. vary enormously in contents and order of poems (see the descriptions of them in Ahrens' and Ziegler's editions, and in Hiller's *Beiträge*).

<sup>1</sup> Departed from only by Ahrens and Brunck, and Wilamowitz.

<sup>2</sup> A full account of the editions is given by Ahrens, *Poet. Bucol.* i. The whole question is discussed by Ahrens in *Philologus*, xxxiii; and Hiller, *Beiträge zur Textgeschichte*, Leipzig, 1888.

Of the editions above mentioned the Aldines go back to two Vatican MSS.—Vat. 1311 (11) and Vat. 1379 (18). Of these 11 is derived from a now mutilated MS., Vat. 1824 (23); 18 and the Ambros. 75 (c)—in its central portion—are derived from the Paris MS. 2832 (M).

From a comparison of 23 (or its representatives) and M, Hiller infers an archetype  $\Phi$  containing i, v, vi, iv, vii, iii, viii–xiii, ii, xiv, xv, xvi, xxv, Megara, xvii, Epit. Bionis, xxii, xviii, xx, xxi, *Epws*, xix, Epit. Adonid. Νεκ. Ἀδων., xxiii; Epit. Achillis (*Beiträge*, p. 57 *sqq.*). Beyond this, in turn, can be reconstructed an older archetype  $\Phi^m$ .<sup>1</sup> This was smaller, and included i–xvi, xvii, xviii, Epit. Bionis, xxii, xxv, Megara.

What is added to this by  $\Phi$  is added from a new source, and, to judge from the condition of the text, an exceedingly bad source.

On this line then our MSS. are gradually reduced till we get to the respectable  $\Phi^m$ . The suspected poems have no good tradition. They belong to the  $\Phi$  group only, and do not go back to  $\Phi^m$ .

A. The second line to follow is that represented by Juntine and the Paris MS. D.

This MS. is divided into three parts—D<sup>1</sup> i–iii, viii–xiii, iv–vii, xiv, xvi, xxix, Epigrams; D<sup>2</sup> xvii, xviii, xv; D<sup>3</sup> xxiv, xxii, 69–fin., xxvi, xxviii, Megara, xxv. 85–fin., 1–84, Epit. Bionis, *finally, after three and a half blank pages*, xxvii, Securis.

This adds to the  $\Phi$  group, xxiv, xxvi, xxviii, xxvii (D<sup>3</sup>), xxix, Epigrams (D<sup>1</sup>); of suspected poems it contains, xxvii, Megara, xxv.

Other MSS. to be taken into account are:—

(1) k (Ambros. 222, our best MS.), i, vii, iii–vi, viii–xiii, ii, xiv, xv, xvii, xvi, xxix, Epigrams.

(2) The corrections of D (D<sup>b</sup> in Ahrens).

(3) Ambros. 75 (c), first and fourth parts (Ziegler, p. vii).

(4) Vat. 1311—third part—11<sup>c</sup>, for xxiv. 1–87.

(5) Vat. 1311—first part—11<sup>a</sup> for xxviii, xxix. 1–8.

From D and the Juntine can be reconstructed, (1) *Codex*

<sup>1</sup> From a comparison of  $\Phi$  with the MSS. m and p.

*Patavinus* of Musurus, (2) archetype of *Patavinus* and D (II, see Hiller, p. 4).

D<sup>b</sup> is better than D, akin to k, and must have been used by Musurus here and there (e. g. xxiv. 66). The origin of these corrections may be called  $\Pi^2$ .

Now we get D<sup>b</sup> evidence in xxiv. 109, 45; xviii. 36, 20; xxv. 92, 114; Megara, 49; *not* in xxii, xxvi, xxvii; therefore the double tradition of  $\Pi \Pi^2$  attests xxiv, xviii, xxv, Megara.

For xxiv we have also 11<sup>c</sup>, a MS. showing marked peculiarities, and not derived from  $\Phi$  or  $\Pi$  or  $\Pi^2$ .

Ambros. 75 (c)—first part—contains, Epigrams, xxiv, xxvi, xxvii, agreeing with D in almost every respect and forming no new authority:

e. g. xxiv. 66 *χρέος* D<sup>b</sup> om. D c.

xxiv. 26 *έίλετο* D<sup>b</sup>: *έίχeto* D c.

xxvi. 34 *κάτθετο* D c: *θήκατο* Junt.

xxvii. 8. om. D c, &c.

xxiv. 91 *δράκοντε* c D<sup>b</sup>: *δράκοντες*, D by copyists error and false correction.

The difference of arrangement in c and D is easy of explanation.

The MSS. evidence for the idylls included in D is therefore—

For xviii, xxv, Megara— $\Pi \Pi^2 \Phi \Phi^m$ .

For xxii— $\Phi^m \Pi$ .

For xxiv— $\Pi \Pi^2 11^c$ .

For xxvi, xxvii,  $\Pi$  (represented by D c Junt.).

For Epit. Bionis,  $\Phi^m \Phi \Pi$ .

The last is obviously untheocritean; its exclusion from  $\Pi^2$  is a testimony to the superiority of that collection.

xxvi has only the support of  $\Pi$ , but has external authority, and is placed among pieces undoubtedly genuine in D.

xxvii is placed apart from the rest in D, is not in  $\Pi^2$ , and that it came into  $\Pi$  from a new and bad source is shown by the striking deterioration in D's text. The differences of Juntine are due to conjecture only as in *Id.* xxi.

xxii has explicit external authority.

xxvii may therefore be rejected, and we get as undoubtedly genuine, xviii, xxii, xxiv, xxvi, possibly Megara and xxv.

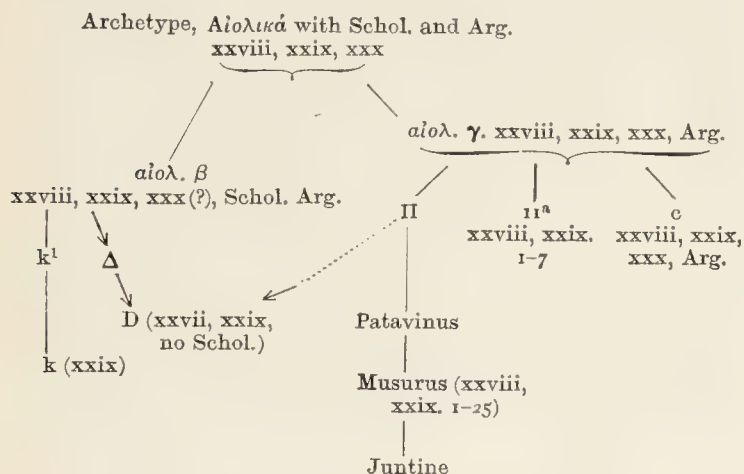


*Idylls* i–xvii are contained in nearly all the good MSS., and, so far as such evidence goes, cannot be impugned.

There remain xxviii, xxix, xxx, and the Epigrams.

Only one MS.—c—contains the three Aeolic poems. D has xxviii, xxix. Juntine has xxviii, xxix. 1–25. 11<sup>a</sup> has xxviii, xxix. 1–6. k has xxix, with Argument and Scholia. In character D resembles k; c differs from both and resembles 11<sup>a</sup> (D<sup>b</sup> does not appear).

The genealogy of the MSS. must be somewhat as follows:



[D places xxix in first part as in k. xxviii in D<sup>c</sup>; the connexion of D with Π is very doubtful here. Δ probably Π<sup>2</sup>. Aiol. γ. suffered two mutilations losing (1) xxix. 26–end and 30; (2) xxix. 7–24. c was copied before mutilation; 11 (with Ahrens' MSS. G. 6. c) after second mutilation, *Patavinus* after first.

Ahrens—*Philol.* xxxiii. p. 589—holds that xxx came into c from a new source, arguing from absence of argument and corruption of text. But c has all three poems in *one* hand; and continuously written; and the corruptions in xxx are nearly all at the end of lines—an indication that it was copied from a torn MS.]

The name of Theocritus is not attached to these poems in the MSS, but c and vi have arguments to xxviii; k to

xxix. These arguments come from one archetype, and that of xxviii assumes Theocritean authorship. The Epigrams probably came from same source as xxviii-xxx. They have the authority of k, D, and Juntine (hence Π), and independently that of the Anthology.

Hence, in conclusion, our good MSS. accept as genuine i-xvii, xxii, xxiv, xxvi, xxviii-xxx, Epigrams, xxv, Megara; the last two always placed together.

None of our MSS. is older than the twelfth century, the majority belong to the fourteenth and fifteenth centuries; they represent therefore only Byzantine tradition. A study of the MSS. shows further that in Byzantine times the poems of Theocritus had to be collected from scattered sources, all our fuller MSS. are compilations. Ahrens (in *Philol.* xxxiii) has attempted to show what collections of Theocritus' poems were made at various times, and argues for the existence of three of importance:

(1) i-ix, made by Artemidorus a scholar of Augustan times. He argues from the fact that many MSS. have only i-ix: that Scholia to i-ix are found in some MSS. drawn from a different source to the rest. That the collection existed is clear; but the MSS. containing it are only bad MSS. Artemidorus certainly made a collection, but it certainly included more than i-ix as his epigram shows:—  
(*A. Pal.* ix. 205)

βουκολικαὶ Μοῖσαι, σποράδες ποκά, νῦν δ' ἅμα πᾶσαι  
ἐντὶ μιᾷς μάνδρας, ἐντὶ μιᾷς ἀγέλας.

(2) i, v, vi, iv, vii, iii, viii-xiii (as in MSS. Q p w). This was undoubtedly an early collection.

(3) i, vii, iii-vi, viii-xiii, ii, xiv, xv, xvii, xvi, xxiv, xxii, xviii, xxvi, xxviii-xxx, xxvii, Epigrams xxv, Megara. This Ahrens attributes to Eratosthenes.

This collection is too wide. As appears from the foregoing examination of the Π and D line of MSS., D is a composite MS., and of its tributaries that which represents the best tradition (Π<sup>2</sup>) did not include xxii, xxvi, or xxvii. The assignment of the collection to Eratosthenes is merely hypothesis.

The scope of this edition makes a full examination of

these points impossible. I can give only a summary of the results, as they appear trustworthy, and must reserve a more minute discussion for another place:—

The Scholia afford a base of discussion. We have pre-Byzantine Scholia and Arguments only to i–xviii, xxviii–xxx. Scholiasts are cited by name in *Idylls* i, ii, iii, iv, v, vii. Arg. xii is from Eratosthenes. Munatios is mentioned in Arg. iii, vii, xvii; Schol. ii. 100, vii. 106, 138.

(1) This Eratosthenes lived in the time of Justinian (see Ahrens, *Poet. Bucol.* ii, p. 33); he is the author of an epigram, *A. Pal.* vi. 78, showing marked imitation of Theocritus, and may unhesitatingly be regarded as an editor of our poet, and author of part of the Scholia. It is remarkable that Arg. xii and no other is attributed to him; moreover this argument differs from all the rest in form. It is a probable conclusion that Eratosthenes added *Id.* xii to a collection already existing, *with Scholia*. This cannot have been Ahrens' third collection, since, of the poems therein, many have no Scholia at all; and it is hardly conceivable that they should have been entirely lost. Note further: Eratosthenes is never mentioned as a commentator. Is this because he is the author of our Scholia in their final form? Eratosthenes' *Theocritus* contained therefore:

i, vii, iii–vi, viii–xiii, ii, xiv, xv, xvii, xvi, xviii, xxviii–xxx (the order of i–xvii appearing in k).

(2) We shall have Munatius' edition, appearing shortly before Eratosthenes', and of the same contents, save that xii is not included. Munatius introduced with his commentary several notices concerning 'Theocritus' parentage (Arg. *Id.* iii, vii, xvii). It was to his edition in all probability that the epigram was affixed—

ἄλλος ὁ Χῖος· ἐγὼ δὲ Θεόκριτος ὃς τὰδ' ἔγραψα  
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίῳν,  
υἱὸς Πραξαγόραο, περικλειτῆς τε Φιλίνης·  
μοῦσαν δ' ὀθνεῖν οὔτιν' ἐφειλκυσάμην.

The last line meaning 'I have introduced no alien Muse,' i. e. no song from another hand; and distinguishing Munatius' edition of *Theocritus* only from

(3) an earlier edition of the bucolic poets. This early

*Corpus bucolicorum* may be taken to have included Theocr. i, iii-xi, Bion, Moschus, perhaps Philetas, and others.

(4) There are left over from these three editions, *Idylls* xxii, xxiv, xxvi the Berenice xxv, Megara. These would together form a convenient *biblion*, and could be classed roughly as ἔπη ἡρωικά. They must have existed without Scholia, if they existed together, and that they did exist together is rendered probable by their conjunction in D<sup>3</sup>.

It is uncertain whether the Epigrams ever existed in separate form after the compilation of the Anthology of Meleager.

On this line of argument therefore we are led to accept and reject just the same poems as by the argument from our existing or demonstrable MSS.

B. External evidence: citation and imitation.

Citations are made by grammarians from xviii. 49; viii. 66; xxiv. 138; xxii. 72, 137; xxvi. 1; xxviii. 1; xxv (Hiller, *Beiträge*, p. 65). These can be seen in full in Ahrens' edition at foot of text.

Arguments from imitation have little weight owing to the impossibility of proving that the imitation must be from Theocritus.

There is certain evidence that Theocritus wrote poems which have not been preserved. A fragment of the Berenice has come down to us; and Eustathius and Servius quote or allude to others (see Meineke, p. 397). Suidas has a curious note: Θεόκριτος ἔγραψε τὰ καλούμενα βουκολικά ἔπη Δωρίδι διαλέκτῳ· τινὲς δὲ ἀναφέρουσιν εἰς αὐτὸν καὶ ταῖτα· Προϊτίδας· ἐλπίδας· ὕμνους· ἡρωίνας· ἐπικήδεια μέλη (so Bekker, ἐπικήδεια, μέλη, Birt)· ἐλεγείας· ἰάμβους ἐπιγράμματα. We do not know the origin of the above statement, nor who the τινὲς were; nor whether Suidas means isolated poems or βιβλία bearing the above titles. Attempts have been made to identify the names with the poems in our Theocritus<sup>1</sup>: βουκολικά ἔπη, i-xi, xxvii, &c.; ἐλπίδες, xxi; ὕμνοι, xvii, xvi, xxii; ἡρωῖναι, xxvi, xviii; ἐπικήδεια, Epit. Adonidis, Epit. Bionis; μέλη, xxviii, xxix, xxx; ἐλεγεῖαι, viii; ἰάμβοι and

<sup>1</sup> Notably by Birt, *Antikes Buchwesen*.



ἐπιγράμματα, Epigrams. Even if this is the right method the identification of ἐλεγεῖαι and ἱamboi is unlikely. By the first is more likely meant some of the epigrams, if not poems, altogether lost: for ἱamboi we might read μιμίamboi a confused description of xv and the *mimes*. The Προϊτίδες are left out of account. J. A. Hartung thinks that Vergil may betray knowledge of the poem in *Ecl.* vi. 48:

‘Proetides implerunt falsis mugitibus agros.’

The story is certainly current in Alexandrian literature (Call. *Dian.* 233 *sqq.*), and was dealt with by *Bacchylides* (xi), a poem which Callimachus obviously knows. It is possible enough that Theocritus wrote such a poem (on the model of xxvi), but no proof for or against can be adduced.

Not much importance attaches to the statement that one Marianus (400 A. D.) paraphrased Theocritus in 3150 iambic verses. He probably included the other pastoral poets.

C. Internal evidence.

In *Id.* xx we notice as untheocritean:—

(1) The large proportion of uncontracted forms—φιλέειν (4), λαλέεις (7), νοσέοντι (9) &c.

(2) The forms—ἐμείο, συνεχές, ἄφαρ, στομάτων, ἀδέα, κρέσσων, ἐμμί, ἡδέ, πολλόν.

(3) The words—βοηρόμον, ἄγροικος, δονέω, δώνακι, πλαγιαύλω, ἀνά (of time), ἀνέρι βούτα separated. Contrast i. 86; vi. 7; vii 32.

The poem is full of reminiscences of Theocritus—xxvii=x. 38; xxi *sqq.*=vi. 34; xxvi=x. 19; xxx=x. 76 (see Meineke, p. 328). [κρήγνον=‘true,’ see *ad loc.*]

(4) In metre the poem is far more dactylic than the genuine pieces, the proportion of dactyls to spondees in the first five feet being 5·08:1 as against 3·5:1 in Theocr. *Id.* iii. In Theocr. iv it is 2·33:1 (cf. Kunst, *De versu Theocr.*, p. 10; Legrand, *Étude*, p. 329).

Still more decisive is the general tone of the poem. The contrast of town and country manners is not a Theocritean motive. There is no setting, or localization. To whom is it addressed?

The piece is obviously of later authorship, but who wrote

it has mercifully been forgotten (see further, Hiller, *Beiträge*, p. 70).

xxiii was apparently known to Ovid (see note on v. 16), but this proves nothing for authorship. The motive becomes a commonplace in the writers of so-called romance (Charito, *E.* 10; Ovid, *Met.* xiv. 701). The evidence of style and metre is the same as for xx. The tone is maudlin and namby-pamby. In language note untheocritean: ἀπηνέος, ἀτειρής, τὸν βροτόν (11), ἐθέλω with accus., σβέσσω (Theocr. uses the σσ only in aorist), οὐδὲ ἔν, πῶς (for ὅπως), ὑποπτεύησι.

xix resembles Bion iv (Meineke) in conception, and may be with probability ascribed to that poet (so Valck., Hermann, and others).

xxvii is condemned by style, and by the coarseness of its tone. The language also obviously belongs to a late writer ἰδὲ πῶς, δίδου ὄφρα φιλάσω for δίδου φιλάσαι, μίτρᾱν. Untheocritean are σεῖο, ναὶ μάν, Παφία.

xxi is a far more important poem, and has been thought fully worthy of Theocritus. 'There is nothing in Wordsworth,' writes Mr. Lang, 'more real, more full of the incommunicable sense of nature, rounding and softening the toilsome days of the aged and the poor, than the Theocritean poem of the Fisherman's Dream.'

But a piece worthy of Theocritus is not necessarily a Theocritean piece, and the 'nature' of xxi is not the nature of Theocritus.

The evidence of language is strong: αἰφνίδιον, μελεδώνη, ἐγγύθι, ἀθλήματα (new sense); θλιβομένην ('narrow'), τρυφερόν (new sense), προσέναχε, φίλος πόνος, ἤρεθον, μινύθειν, σιδάροις (pl.), τραφερῶν, ἡρέμα, ὥμοσα δ' οὐ, ταρβῶ, ἐπιμύσσησι, φυκίεις, Ποσειδάωνι, ἰχθύα, ἰχθῦν—all these are untheocritean. The rhythm of v. 15 is unparalleled. The long list of implements in v. 10 sqq. is foreign to our poet's style.

Still less than Theocritus is Bion the author: the spondaic character of the verse alone proves this; and there is no evidence that Bion or Moschus ever wrote realistic poems.

A much stronger case could be made out for assigning the poem to Leonidas of Tarentum, or at any rate to a close imitator of that writer:—

ἰχθύος (6) sing., cf. *A. Pal.* vii. 504 κίχλης καὶ σκάρου ἰχθυβολεύς. φυκίοντα δέλητα, cf. *A. Pal.* vii. 504 πετρήεσαν (living under rocks); vii. 273 αἰπήεσσα καταίγ's (from the heights). θλιβομένην (pres. part.), cf. *A. Pal.* vii. 665 πεπταμένους αἰγιαλοῦς. ὕπνον ἀπώσάμενοι, cf. *A. Pal.* vii. 726 ἀπώσατο πολλάκις ὕπνον.

Leonidas' epigrams, *A. Pal.* vi. 4; vii. 295; vii. 504, are 'fisher epigrams.' The first is a dedication from the fisher *Diophantus*. xxi is addressed to *Diophantus*. The second is on the death of *Theris* who ἔθαν' ἐν καλύβῃ σχοινίτιδι λύχνος ὁποῖα, cf. xxi. 7. The list of implements in xxi is thoroughly Leonidean (*A. Pal.* vi. 4, 205, 204, 296, 35).

Leonidas is essentially a poet of humble life and workers (cf. *A. Pal.* vi. 288; vii. 726). He is remarkable for his bold use of new words, or old words in new senses. True, we know Leonidas only as an epigrammatist, and one of no great note; but *A. Pal.* vii. 736, 295, 472; vi. 300, show a certain pathos and poetic power; and though xxi shows a humour not found in Leonidas, yet the elaboration and conception of the poem are of the simplest and not beyond the power of the Tarentine. There is evidence, finally, that even before *Meleager's* time the poems of Leonidas and *Theocritus* had been confused (cf. note prefatory to *Epigrams*).

The only objections to recognizing Leonidas as author are (1) the form of such lines as 16, 56, 60—not paralleled from Leonidas (cf. *Geffcken, Leonidas von Tarent*, p. 142); (2) the representation of humble life is a common motive both in New Comedy and afterwards (*Plaut. Rudens*; *Herondas*; *Geffcken, op. cit.*, p. 137); (3) that we do not know of Leonidas as an author of anything but epigrams.

*Reitzenstein's* judgement is worth quoting (*Epigram und Skolion*, p. 152): 'Anders ist der Stil der Ἀλιείς, sie können nicht dem Leonidas gehören, trotz der weiten Aufzählung der Fischergeräte, einzelner kühner Wörter, ja einer direkten Entlehnung aus Leonidas. Dann sind die Ἀλιείς aber von einem Nachahmer des Tarentiners, welcher seinerseits die pomphafte Sprache desselben herabgestimmt und gemildert hat.' But it is not impossible that Leonidas himself modified

his style under the direct influence of Theocritus in Cos.

The question of xxv and Megara is much more difficult. That they are by the same author is now generally accepted; who this author was is still *sub judice*<sup>1</sup>.

(1) The two poems are conjoined in the MSS. (Π Π<sup>2</sup> Φ Φ<sup>m</sup>); community of authorship being obviously assumed.

(2) Internal evidence: the two poems have a large number of words in common which do not occur elsewhere in the *Corpus bucolicorum*, e. g. ἀθέσφατος, ἄμοτος (as adj.), γόνος, δεδεγμένος, ἐκπάγλους, βίη Ἡρακλεΐη, κλάζειν, κ.τ.λ.; cf. αἰνολέοντα, xxv; αἰνοτόκεια, Meg. (Legrand, *Étude*, p. 264). The metrical structure of the two is much the same, allowance being made for the difference of the character of the persons (Hiller, *Beitr.*, p. 63). The vocabulary of both is partly Homeric, partly that of the new epic, though xxv contains the more unhomeric words.

The evidence of metre is instructive. There are four general 'laws' of the hexameter observed in Alexandrian writers<sup>2</sup>:—

(1) A trochee or dactyl in the second foot must not be formed by a word commencing in first foot.

(2) The masculine caesura in third foot must not be preceded by an iambic word.

(3) Masculine caesura and diaeresis in both third and fifth foot of same line is forbidden.

(4) Diaeresis in fifth arsis is only allowed when the verse contains *weak* caesura and third foot is followed by a long word.

Theocritus neglects these laws entirely in his pastorals and mimes, e. g. first law, vii. 14, 38, 65, &c.; second law, ii. 76, 126, 130, &c.; third law, x. 11, 39, &c.; fourth law, xi. 7, 71, &c.

In the *epic idylls* (among which reckon xiii, xvii, xxii,

<sup>1</sup> See Hiller, *Beiträge*, p. 66; L. Genther, *Über Theocr.* xxv und Moschus iv, Luckau, 1898. Legrand, *Étude*, p. 17, accepts xxv, says nothing about Megara.

<sup>2</sup> See Meyer, *Zur Geschichte des griech. und latein. Hexam.*; cf. Geffcken, *op. cit.*, p. 141 sqq.

xxiv, xxv, Megara) the number of places where the laws are neglected are (if my counting is correct):

	xiii	xvii	xxii	xxiv	xxv	Megara
First law. . .	4	5	8	5	14	7
Second law. .	3	2	5	1	13	2
Third law . .	1	1 (?)	5	0	2	0
Fourth law. .	2	6	11	5	11	6

The Megara resembles xxiv and xvii most nearly. xxii is especially lax in third, xxv in second, but all six poems agree pretty closely, but differ from the practice of other writers. Moschus, to whom the Megara was assigned by Stephanus, neglects in the *Europa* the first law four times, second twice, third twice, but fourth *never*.

In structure there are striking resemblances. Both begin and end with striking abruptness. Both narrate an episode in Heracles' life through the speech of persons in the poem, not directly from the poet. And while the tone of the two differs widely it differs no more than is necessitated by the difference of characters. The strong virility of xxv suits Heracles and his manly companion; the complaining frightened tone of the Megara suits the unhappy women-folk. More might perhaps be made of the absence of any 'setting' in 'Megara,' but if we have been right in concluding that Theocritus not seldom follows Bacchylides as a model, here again we might see a trace of the lyric poet's influence. The Megara bears a most striking resemblance to Bacchylides' *Ode* xviii (dialogue of Aegeus and Medea), in which an exploit of Theseus is told of.

There seems then good reason to go back on the judgement of Stephanus, and to assign xxv and Megara to the same author.

For making this author Theocritus we have—

(1) MSS. evidence of  $\Phi^m$ ,  $\Pi$ ,  $\Pi^2$  in all of which good archetypes the two poems are put among undoubtedly Theocritean pieces. The Florentine MS. s has the Megara alone after pieces by Moschus, but without name of author, while the preceding are all entitled *Μόσχου*.

(2) Internal evidence of style, metre, and language;



for while many words occur in these poems which do not occur elsewhere in Theocritus, the same is true of xxii and xxiv, and the general use of language and idiom is Theocritean. For Theocritus tells strongly the method of handling the myths. 'Theocritus takes pleasure in surrounding the events of fable with minute familiar details; in showing that the ancient heroes had not always a heroic gait, and that their exploits do not stand altogether apart from the actions of daily life' (Legrand, p. 184). This is true of xiii, xxii, xxiv, xxv, equally; to a rather less extent of Megara. It is characteristic of the school of Philetas, and Hermesianax (*supra*, p. 29), to which Theocritus belongs. Further, xxv shows the rapid narrative power which marks xxii and the first part of xxiv. On the whole the argument for accepting the poems as genuine is considerably stronger than that for rejecting them.

#### D.—The Pastoral.

'The history of the pastoral,' writes Prof. Conington, 'shows how easily the most natural form of composition may pass into the most artificial.' The reason of this is that practically all pastoral poetry subsequent to Theocritus is an imitation of an imitation, and becomes, as Plato would say, three degrees removed from truth. The name moreover has been grossly misused, and while it covers a multitude of sins against good taste, much poetry that is really pastoral in the Theocritean sense is excluded.

Strictly understood pastoral poetry must be defined not by its *form* so much as by its *contents*. It is a comedy of rustic character and speech, brief, written to please not to instruct, in dialogue or monologue drawn from the life. Theoc. *Id.* iii, iv, v, x, are the most perfect examples. Song has nothing essential to do with the pastoral. Theoc. iv lacks it, but is most truly a pastoral. But song is generally introduced because one of the most salient features of Greek peasant life was the singing-match, and this afforded at

once both an easy and a graceful subject for composition. Hence *Id.* v, vi, viii, ix, contain singing-matches; *Id.* i repeats one well-known song; *Id.* iii, xi, x, contain monodies, yet always such as might be heard in Greece.

The result was fatal for the pastoral; the charm of form became the essential; the truth of the representation to country life became of secondary importance, and finally was left altogether out of sight. Theocritus himself must be held responsible in part for the change.

The shepherds of the beautiful first idyll are shepherds in name rather than in vocation; in *Id.* vii we have, as before noted, an imitation of the country singing-match, in two poets who disguise their names but not their personality. Yet here there is nothing to offend: nothing to disgust us by its hopeless unreality. It is only when we come to the imitators of Theocritus that we see that the pastoral has become merely a fashionable setting for any incongruous thought. There is no trace of any study of the country in Bion and Moschus; Vergil's *Eclogues* are echoes of Theocritus, exquisite in sound, but signifying anything rather than Italian peasant life: the story of Vergil's farm; of Julius Caesar's deification, of Gallus' love-story. Kings, statesmen, and poets must all be shepherds, and sing songs, whether the shepherds of their country sang or no; in their shepherd dress and under their shepherd names they must discourse of affairs of state or church, as in Milton's *Lycidas* and in the *Shepherd's Calendar*. Each step taken is but slight. The plaint for Daphnis leads easily to the plaint for Bion; that to Vergil's 'Gallus,' to 'Lycidas,' to 'Thyrsis.' The form develops, but does not change materially; but the matter changes from the simple 'rural ditty' to the 'strain of higher mood.' Meanwhile real pastoral poetry as Theocritus made it—the mirror held up to country life—found but little favour. The trammels of classical form prevented it. If one wrote in the style of Theocritus he did not represent life as it was in other lands than Greece; if he wrote of life as he saw it, he had to desert the sacred classical form and still more sacred diction. Consequently the most of so-called pastoral is imitation of an imitation—fit for a boyish exercise alone.

The sketch of rustic manners passes to prose. In verse the spirit of Theocritus breathes—because the form is dropped—in the German Hebel, in some of Burns' narrative poems, and in Lord Tennyson's *Northern Farmer*.

# ΘΕΟΚΡΙΤΟΥ ΕΙΔΥΛΛΙΑ

## I

### ΘΥΡΣΙΣ Η ΩΙΔΗ

#### ΘΥΡΣΙΣ

Ἄδύ τι τὸ ψιθύρισμα καὶ ἅ πίτυς αἰπόλε τήνα,  
ἅ ποτὶ ταῖς παγαῖσι μελίσσεται, ἄδὺ δὲ καὶ τὸ  
συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῇ  
αἶκα τήνος ἔλη κεραὸν τράγον, αἶγα τὸ λαψῇ.  
αἶκα δ' αἶγα λάβη τήνος γέρας, ἐς τὲ καταρρεῖ 5  
ἅ χίμαρος· χιμάρω δὲ καλὸν κρέας, ἔστέ κ' ἀμέλξης.

#### ΛΙΠΟΛΟΣ

Ἄδιον ὦ ποιμὴν τὸ τεδὸν μέλος ἢ τὸ καταχῆς  
τῇν' ἀπὸ τῆς πέτρας καταλείβεται ὑψόθεν ὕδωρ.  
αἶκα ταὶ Μοῖσαι τὰν οἶδα δῶρον ἄγωνται,  
ἄρνα τὸ σακίταν λαψῇ γέρας· αἶ δέ κ' ἀρέσκη 10  
τήναις ἄρνα λαβεῖν, τὸ δὲ τὰν οἶν ὕστερον ἀξῇ.

#### ΘΥΡΣΙΣ

Λῆς ποτὶ τὰν Νυμφᾶν, λῆς αἰπόλε τῇδε καθίξας,  
ὥς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρῖκαι,  
συρίσδεν; τὰς δ' αἶγας ἐγὼν ἐν τῷδε νομευσῶ

## ΑΙΠΟΛΟΣ

Οὐ θέμις ὦ ποιμὴν τὸ μεσαμβρινόν, οὐ θέμις ἄμμιν 15  
 συρίσδεν. τὸν Πᾶνα δεδοίκαμες· ἦ γὰρ ἀπ' ἄγρας  
 τανίκα κεκμακῶς ἀμπαύεται· ἔστι δὲ πικρός,  
 καὶ οἱ αἰεὶ δριμεῖα χολὰ ποτὶ ρίνι κάθηται.  
 ἀλλὰ τὺ γὰρ δὴ Θύρσι τὰ Δάφνιδος ἄλγε' αἰείδες  
 καὶ τᾶς βουκολικᾶς ἐπὶ τὸ πλεόν ἴκεο μοίσας, 20  
 δεῦρ' ὑπὸ τὰν πτελέαν ἐσδώμεθα, τῷ τε Πριήπῳ  
 καὶ τὰν Κραναιᾶν κατεναντίον, ᾧ περ ὁ θῶκος  
 τῆνος ὁ ποιμενικὸς καὶ ταὶ δρύες. αἰ δέ κ' αἰέσῃς  
 ὥς ὅκα τὸν Λιβύαθε ποτὶ Χρόμιν ᾄσας ἐρίσδων,  
 αἴγα δέ τοι δωσῶ διδυματόκον ἐς τρεῖς ἀμέλξαι, 25  
 ἂ δὴ ἔχοισ' ἐρίφως ποταμέλγεται ἐς δύο πέλλας,  
 καὶ βαθὺ κισσύβιον κεκλυσμένον ἀδεί κηρῷ,  
 ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον.  
 τῷ περὶ μὲν χεῖλη μαρύεται ὑψόθι κισσός,  
 κισσὸς ἐλιχρύσῃ κεκονιμένος· ἃ δὲ κατ' αὐτὸν 30  
 καρπῷ ἔλιξ εἰλείται ἀγαλλομένα κροκοέντι.  
 ἔντοσθεν δὲ γυνά, τὶ θεῶν δαίδαλμα τέτυκται,  
 ἀσκητὰ πέπλω τε καὶ ἄμπυκι. πὰρ δέ οἱ ἄνδρες  
 καλὸν ἐθειράζοντες ἀμοιβαδὶς ἄλλοθεν ἄλλος 34  
 νεικείουσ' ἐπέεσσι. τὰ δ' οὐ φρενὸς ἄπτεται αὐτᾶς·  
 ἀλλ' ὅκα μὲν τῆνον ποτιδέρεται ἄνδρα γελαῖσα,  
 ἄλλοκα δ' αὖ ποτὶ τὸν ρίπτει νόον. οἱ δ' ὑπ' ἔρωτος  
 δηθὰ κυλοιδιώντες ἐτώσια μοχθίζοντι.  
 τοῖς δὲ μετὰ γριπεύς τε γέρων πέτρα τε τέτυκται  
 λεπράς, ἐφ' ᾧ σπεύδων μέγα δίκτυον ἐς βόλον ἔλκει  
 ὁ πρέσβυς, κάμνοντι τὸ καρτερὸν ἀνδρὶ ἑοικώς. 41



φραίης κεν γυίων νιν ὅσον σθένος ἔλλοπιεύειν·  
 ὦδέ οἱ ῥόδηκанти κατ' αὐχένα πάντοθεν ἴνες  
 καὶ πολὺ περ ἔόντι, τὸ δὲ σθένος ἄξιον ἦβας.  
 τυτθὸν δ' ὅσον ἄπωθεν ἀλιτρυτοιο γέροντος 45  
 Πυρναίαις σταφυλαῖσι καλὸν βέβριθεν ἀλωά,  
 τὰν ὀλίγος τις κῶρος ἐφ' αἵμασιαῖσι φυλάσσει  
 ἥμενος· ἀμφὶ δέ νιν δύ' ἀλώπεκες ἅ μὲν ἀν' ὄρχως  
 φοιτῇ σινομένα τὰν τρώξιμον, ἅ δ' ἐπὶ πῆρα  
 πάντα δόλον κεύθοισα τὸ παιδίον οὐ πρὶν ἀνησεῖν 50  
 φατὶ πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξῃ.  
 αὐτὰρ ὅγ' ἀνθερίκοισι καλὰν πλέκει ἀκριδοθήραν  
 σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πήρας  
 οὔτε φυτῶν τοσσῆνον, ὅσον περὶ πλέγματι γαθεῖ.  
 παντᾶ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος·  
 αἰολικὸν θάημα, τέρας κέ τυ θυμὸν ἀτύξαι. 56  
 τῷ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἰγά τ' ἔδωκα  
 ὦνον καὶ τυρόεντα μέγαν λευκοῖο γάλακτος·  
 οὐδέ τί πω ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται  
 ἄχραντον. τῷ καὶ τυ μάλα πρόφρων ἀρεσαίμαν, 60  
 αἰκά μοι τὸ φίλος τὸν ἐφίμερον ὕμνον αἰείσῃς.  
 κοῦτί τυ κερτομέω. πόταγ' ὦγαθέ· τὰν γὰρ ἀοιδὰν  
 οὔτί πα εἰς Ἀίδαν γε τὸν ἐκλελάθοντα φυλαξείς

## ΘΥΡΣΙΣ

Ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' ἀοιδᾶς.  
 Θύρσις ὅδ' ὥξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά. 65  
 πῇ ποκ' ἄρ' ἦσθ', ὅκα Δάφνις ἐτάκετο, πῇ ποκα  
 Νύμφαι;

50. κεύθοισα Schol. : τεύχοισα MSS.  
 lateat corruptela; vid. notas.  
 αἰπολικόν k : αἰολίχον Ahrens.

51. Haud dubium quin  
 56. αἰολικόν Schol. k :

ἢ κατὰ Πηνειῶ καλὰ τέμπεα ; ἢ κατὰ Πίνδω ;  
οὐ γὰρ δὴ ποταμοῖο μέγαν ρόον εἴχεν Ἀνάπω  
οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἀκιδος ἱερὸν ὕδωρ.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο, 71  
τῆνον χῶκ δρυμοῖο λέων ἔκλαυσε θανόντα.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
πολλαί οἱ παρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,  
πολλαὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο. 75

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
ἦνθ' Ἑρμῆς πράτιστος ἀπ' ὄρεος, εἶπε δέ· “ Δάφνι,  
τίς τυ κατατρύχει ; τίνος ὦγαθὲ τόσσον ἐράῃσαι ; ”

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
ἦνθον τοὶ βοῦται, τοὶ ποιμένες, ὀπόλοι ἦνθον· 80  
πάντες ἀνηρώτευν, τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος  
κῆφα· “ Δάφνι τάλαν, τί τὺ τάκεαι, ἃ δέ τε κῶρα  
πάσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται—

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς—  
ζάτεισ' ; ἃ δύσερώς τις ἄγαν καὶ ἀμήχανος ἐσσί. 85  
βούτας μὰν ἐλέγην, νῦν δ' αἰπόλῳ ἀνδρὶ ἔοικας.  
ὀπόλος ὅκκ' ἐσορῇ τὰς μηκάδας οἷα βατεῦνται,  
τάκεται ὀφθαλμῶς, ὅτι οὐ τράγος αὐτὸς ἔγεντο.

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
καὶ τὸ δ' ἐπεὶ κ' ἐσορῆς τὰς παρθένους οἷα γελᾶντι,  
τάκεαι ὀφθαλμῶς, ὅτι οὐ μετὰ ταῖσι χορεύεις.” 91  
τὼς δ' οὐδὲν ποτελέξαθ' ὁ βουκόλος, ἀλλὰ τὸν αὐτῷ  
ἄννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄννε μοίρας·

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
ἦνθέ γε μὰν ἀδεία καὶ ἃ Κύπρις γελάοισα, 95

λάθρη μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,  
κεῖπε· “τύ θην τὸν Ἑρωτα κατεύχεο Δάφνι λυγίξειν·  
ἦ ῥ' οὐκ αὐτὸς Ἑρωτος ὑπ' ἀργαλέω ἐλυγίχθης;”

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
τὰν δ' ἄρα χὼ Δάφνις ποταμείβετο· “Κύπρι βαρεῖα,  
Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθής· 101  
ἤδη γὰρ φράσδῃ πάνθ' ἄλιον ἄμμι δεδύκειν·  
Δάφνις κῆν Ἀίδα κακὸν ἔσσεται ἄλγος Ἑρωτι.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
† οὗ λέγεται τὰν Κύπριν ὁ βουκόλος—ἔρπε ποτ' Ἰδαν,  
ἔρπε ποτ' Ἀγχίσην. τῆνῃ δρύες, ἃ τε κύπειρος· 106

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
ῥαῖος χῶδωνις, ἐπεὶ καὶ μῆλα νομεύει.  
καὶ πτώκας βάλλει καὶ θηρία πάντα διώκει. 110

ἄρχετε βουκολικᾶς Μοῖσαι φίλαι ἄρχετ' αἰοιδᾶς.  
αὐθις ὅπως στασῇ Διομήδεος ἄσπον ἰοῖσα,  
καὶ λέγε· τὸν βούταν νικῶ Δάφνιν, ἀλλὰ μάχευ μοι.”

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
ὦ λύκοι, ὦ θῶες, ὦ ἀν' ὥρεα φωλάδες ἄρκτοι, 115  
χαίρεθ'. ὁ βουκόλος ὕμνιν ἐγὼ Δάφνις οὐκέτ' ἀν' ὕλαν,  
οὐκέτ' ἀνὰ δρυμῶς, οὐκ ἄλσεα. χαῖρ' Ἀρέθοισα,  
καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
Δάφνις ἐγὼν ὅδε τήνος ὁ τὰς βόας ὧδε νομεύων, 120  
Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὧδε ποτίσδων.

ἄρχετε βουκολικᾶς Μοῖσαι πάλιν ἄρχετ' αἰοιδᾶς.  
ὦ Πὰν Πάν, εἴτ' ἐσσι κατ' ὥρεα μακρὰ Λυκαίω,

105. ὦ Vaicē. : οὗ vulg. : εἰ Ahrens, Haupt. 106. ἃ τε  
Ch. : ὧδε vulg. : ἐνθα Ch<sup>1</sup>. [107. hic legitur in MSS. versus  
ex 5. 46 translatus.]

εἶτε τύ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἔνθ' ἐπὶ  
νασον

τὰν Σικελάν, Ἑλίκας δὲ λίπ' ἡρίον αἰπύ τε σᾶμα 125  
τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγητόν.

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.  
ἔνθ' ὠναξ καὶ τάνδε φέρει πακτοῖο μελίπνουν  
ἐκ κηρῶ σύριγγα καλάν, περὶ χεῖλος ἐλικτάν.  
ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἄιδαν ἔλκομαι ἥδη. 130

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.  
νῦν δ' ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι,  
ἂ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·  
[πάντα δ' ἐναλλα γένοιτο, καὶ ἂ πίτυς ὄχνας ἐνείκαι.]  
Δάφνις ἐπεὶ θνάσκει· καὶ τὼς κύνας ὠλαφος ἔλκοι,  
κῆξ ὀρέων τοῖ σκῶπες ἀηδόσι γαρύσαιντο. 136

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.  
χὼ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα  
ἤθελ' ἀνορθῶσαι· τά γε μὰν λῖνα πάντα λελοίπει  
ἐκ Μοιρᾶν, χὼ Δάφνις ἔβα ρόον. ἔκλυσε δ' ἴνα 140  
τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

λήγετε βουκολικᾶς Μοῖσαι ἵτε λήγετ' ἀοιδᾶς.  
καὶ τὸ δίδου τὰν αἶγα τό τε σκύφος, ὥς κεν  
ἀμέλξας

σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι Μοῖσαι,  
χαίρετ'· ἐγὼ δ' ὕμνιν καὶ ἐς ὕστερον ἄδιον ᾄσω. 145

#### ΑἰΠΟΛΟΣ

Πλήρῃς τοι μέλιτος τὸ καλὸν στόμα Θύρσι γένοιτο,  
πλήρῃς τοι σχαδόνων, καὶ ἀπ' Αἰγίλῳ ἰσχάδα τρώγοις  
ἀδείαν, τέττιγος ἐπεὶ τύγα φέρτερον ᾄδεις.

ἡνίδε τοι τὸ δέπας· θαῖσαι φίλος, ὥς καλὸν ὄσδει·  
 Ὀρᾶν πεπλυσθαί νιν ἐπὶ κράναισι δοκησεῖς. 150  
 ᾧδ' ἴθι Κισσαίθα, τὸ δ' ἄμελγέ νιν. αἱ δὲ χίμαιραι,  
 οὐ μὴ σκιρτασεῖτε, μὴ ὁ τράγος ὕμμιν ἀναστῇ.

## II

## ΦΑΡΜΑΚΕΥΤΡΙΑΙ

Πᾶ μοι ταῖ δάφναι; φέρε Θεστυλί· πᾶ δὲ τὰ φίλτρα;  
 στέφον τὰν κελέβαν φοινικέῳ οἴδς ἰώτῳ,  
 ὥς τὸν ἐμὸν βαρὺν εὖντα φίλον καταθύσομαι ἄνδρα,  
 ὅς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδέποθ' ἵκει,  
 οὐδ' ἔγνω πότερον τεθνάκαμες ἢ ζοοὶ εἰμές. 5  
 οὐδὲ θύρας ἄραξεν ἀνάρσιος. ἦ ρά οἱ ἀλλᾶ  
 ὄχετ' ἔχων ὃ τ' Ἐρως ταχινὰς φρένας ἅ τ' Ἀφροδίτα;  
 βασεῦμαι ποτὶ τὰν Τιμαγῆτοιο παλαίστραν  
 αὔριον, ὥς νιν ἴδω, καὶ μέμψομαι οἷά με ποιεῖ.  
 νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλὰ Σελάνα, 10  
 φαῖνε καλόν· τιν γὰρ ποταεῖσομαι ἄσυχᾶ, δαῖμον,  
 τᾷ χθονίᾳ θ' Ἐκάτᾳ, τὰν καὶ σκύλακες τρομέοντι  
 ἐρχομέναν νεκύων ἀνά τ' ἡρία καὶ μέλαν αἶμα.  
 χαῖρ' Ἐκάτα δασπλῆτι, καὶ ἐς τέλος ἄμμιν ὀπάδει  
 φάρμακα ταῦτ' ἔρδοισα χερεῖονα μήτέ τι Κίρκης 15  
 μήτέ τι Μηδείας μήτε ξανθᾶς Περιμήδας.

Ἴνυγξ, ἔλκε τὸν τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

152. σκιρτασεῖτε Porson: σκιρτάσῃτε vulg.

II. 3. βαρὺν εὖντα Steph.: βαρυνεῦντα vulg. καταθύσομαι vulga-  
 tam retinui, vid. notas, cf. vv. 10, 159. II. ἄσυχᾶ δαῖμον  
 Kiessling et posteriores, perverso sensu.



ἄλφιτά τοι πρᾶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε  
 Θεστυλί. δειλαία, πᾶ τὰς φρένας ἐκπεπότασαι;  
 ἦ ῥά γε τρισμυσαρὰ καὶ τὴν ἐπίχαρμα τέτυγμαι; 20  
 πᾶσσο' ἅμα καὶ λέγε ταῦτα· “τὰ Δέλφιδος ὅστια  
 πᾶσσω.”

Ἰυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 Δέλφιδος ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν  
 αἶθω· χῶς αὐτὰ λακεῖ μέγα καππυρίσασα  
 κήξαπίνας ἄφθη, κούδ' ἐσποδὸν εἶδομες αὐτᾶς, 25  
 οὕτω τοι καὶ Δέλφιδος ἐνὶ φλογὶ σάρκ' ἀμαθύνοι.

Ἰυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ὡς τοῦτον τὸν κηρὸν ἐγὼ σὺν δαίμονι τάκω,  
 ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφιδος.  
 χῶς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος ἐξ Ἀφροδίτας, 30  
 ὡς τήνος δινοῖτο ποθ' ἀμετέραισι θύραισιν.

Ἰυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 νῦν θυσῶ τὰ πίτυρα· τὺ δ' Ἄρτεμι καὶ τὸν ἐν Ἀΐδα  
 κινήσας ἀδάμαντα καὶ εἴ τί περ ἀσφαλὲς ἄλλο.  
 Θεστυλί, ταὶ κύνες ἄμμιν ἀνὰ πτόλιν ὠρύονται. 35  
 ἂ θεὸς ἐν τριόδοισι· τὸ χαλκίον ὡς τάχος ἄχει.

Ἰυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ἡνίδε σιγῇ μὲν πόντος, σιγῶντι δ' ἀῆται·  
 ἂ δ' ἐμὰ οὐ σιγῇ στέρνων ἔντοσθεν ἀνία,  
 ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι, ὅς με τάλαιναν 40  
 ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἦμεν.

Ἰυγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ἐς τρεῖς ἀποσπένδω καὶ τρεῖς τάδε πότνια φωνέω·  
 εἴτε γυνὰ τήνῳ παρακέκλιται εἴτε καὶ ἀνῆρ,

20. τρισμυσαρὰ e conl. Stadtmüller: τοι μυσ. vulg.  
 Quam voluit k lectionem exhibui.

τόσπον ἔχοι λάθας, ὅσσόν ποκα Θησέα φαντὶ 45  
ἐν Δία λασθήμεν ἐνπλοκάμω Ἀριάδνας.

Ἰνγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
ἵππομανὲς φυτόν ἐστι παρ' Ἀρκάσι· τῷ δ' ἐπὶ πᾶσαι  
καὶ πῶλοι μαίνονται ἀν' ὥρεα καὶ θοαὶ ἵπποι.  
ὥς καὶ Δέλφιν ἴδοιμι, καὶ ἐς τόδε δῶμα περάσαι 50  
μαινομένῳ ἵκελος λιπαρᾶς ἔκτοσθε παλαίστρας.

Ἰνγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
τοῦτ' ἀπὸ τᾶς χλαίνας τὸ κράσπεδον ὥλεσε Δέλφιν,  
ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.  
αἰαὶ Ἔρωσ ἀνιηρέ, τί μεν μέλαν ἐκ χροὸς αἶμα 55  
ἐμφὺς ὡς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας;

Ἰνγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
σαύραν τοι τρίψασα ποτὸν κακὸν αὔριον οἶσῶ.  
Θεστυλί, νῦν δὲ λαβοῖσα τὺ τὰ θρόνα ταῦθ' ὑπόμαξον  
τᾶς τήνω φλιᾶς καθ' ὑπέρτερον, ἥς ἔτι καὶ νύξ, 60  
καὶ λέγ' ἐπιφθύζοισα· “τὰ Δέλφιδος ὅστία μᾶσσῶ.” 62

Ἰνγξ, ἔλκε τὺ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
νῦν δὴ μῶνα εἴοισα πόθεν τὸν ἔρωτα δακρύσω;  
ἐκ τίνος ἄρξωμαι; τίς μοι κακὸν ἄγαγε τοῦτο; 65  
ἦνθ' ἂ τῶν βούλοιο κανηφόρος ἄμμιν Ἀναξὼ  
ἄλσος ἐς Ἀρτέμιδος, τᾷ δὴ τόκα πολλὰ μὲν ἄλλα  
θηρία πομπεύεσκε περισταδόν, ἐν δὲ λείαινα.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
καί μ' ἂ Θευχαρίδα Θραῦσσα τροφὸς ἂ μακαρῆτις 70  
ἀγχιθύρος ναίοισα κατεύξατο καὶ λιτάνευσε  
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἂ μέγαλιτος  
ὠμάρτευν βύσσοιο καλὸν σύροισα χιτῶνα,

60. καθ' ὑπέρθυρον conieci; vid. Add. notas. νύξ Bücheler:  
νύν MSS. 62. πάσσῶ MSS.: corr. Ahlwardt.

κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας. 74

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
ἤδη δ' εὖσα μέσον κατ' ἀμαξιτόν, ἧ τὰ Λύκωνος,  
εἶδον ὁμοῦ Δέλφιν τε καὶ Εὐδάμιππον ἰόντας.  
τοῖς δ' ἦν ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,  
στήθεα δὲ στίλβοντα πολὺ πλέον ἢ τὴν Σελάνα,  
ὥς ἀπὸ γυμνασίοιο καλὸν πόνον ἄρτι λιπόντων. 80

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
χῶς ἴδον, ὥς ἐμάνην, ὥς μεν πέρι θυμὸς ἰάφθη  
δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κούδέ τι πομπᾶς  
τήνας ἐφρασάμαν, οὐδ' ὥς πάλιν οἴκαδ' ἀπῆνθον  
ἔγνων· ἀλλὰ μέ τις καπυρὰ νόσος ἐξεσάλαξε, 85  
κείμαν δ' ἐν κλιντῇρι δέκ' ἄματα καὶ δέκα νύκτας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
καί μεν χρῶς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψω,  
ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες, αὐτὰ δὲ λοιπὰ  
ὅστι' ἔτ' ἦς καὶ δέρμα. καὶ ἐς τίνος οὐκ ἐπέρασα 90  
ἢ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπᾶδεν;  
ἀλλ' ἦς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄνυτο φεύγων.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
χοῦτω τᾷ δούλᾳ τὸν ἀλαθέα μῦθον ἔλεξα· 94  
“ εἰ δ' ἄγε Θεστυλί μοι χαλεπᾶς νόσω εὐρέ τι μῆχος.  
πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μολοῖσα  
τήρησον ποτὶ τὰν Τιμαγῆτοιο παλαίστραν·  
τηνεὶ γὰρ φοιτῇ, τηνεὶ δέ οἱ ἀδὺ καθῆσθαι.”

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
“ κῆπεί κά νιν ἐόντα μάθης μόνον, ἄσυχά νεῦσον, 100  
κεῖφ' ὅτι Σιμαίθα τυ καλεῖ, καὶ ὑφαγέο τᾶδε.”

77. Δέλφιν ὁμοῦ τε MSS. : corr. Meineke.  
restituit Ziegl. scholiis fretus : ἐξαλάπαξε vulg.

85. ἐξεσάλαξε

ὥς ἐφάμαν· ἃ δ' ἦνθε καὶ ἄγαγε τὸν λιπαρόχρων  
εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ νιν ὡς ἐνόησα  
ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ—

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα—  
πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐν δὲ μετώπῳ 106  
ιδρώς μευ κοχύδεσκειν ἴσον νοτίαισιν ἐέρσαις,  
οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσπον ἐν ὕπνῳ  
κνυζεῦνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·  
ἀλλ' ἐπάγην δαγῦδι καλὸν χροῶ πάντοθεν ἴσα. 110

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
καί μ' ἐσιδὼν ὥστοργος, ἐπὶ χθονὸς ὄμματα πῆξας  
ἔξετ' ἐπὶ κλιντῇρι καὶ ἐξόμενος φάτο μῦθον·  
ἦ ρά με Σιμαίθα τόσον ἔφθασας, ὅσπον ἐγὼ θην  
πρᾶν ποκα τὸν χαρίεντα τρέχων ἔφθασσα Φιλῖνον,  
ἐς τὸ τεὸν καλέσασα τόδε στέγος ἢ με παρήμην. 116

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
ἦνθον γάρ κεν ἐγώ, ναὶ τὸν γλυκὺν ἦνθον Ἐρωτα,  
ἦ τρίτος ἢ τέταρτος ἐὼν φίλος αὐτίκα νυκτός,  
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120  
κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,  
πάντοθε πορφυρέαισι περὶ ζώστραισιν ἐλικτάν.

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
καί μ' εἰ μὲν κ' ἐδέχεσθε, τὰδ' ἦς φίλα· καὶ γὰρ  
ἐλαφρὸς

καὶ καλὸς πάντεσσι μετ' ἡιθέοισι καλεῖμαι· 125  
εὐδὸν τ', εἴ κε μόνον τὸ καλὸν στόμα τεῦς ἐφίλασα·  
εἰ δ' ἀλλᾶ μ' ὠθεῖτε καὶ ἃ θύρα εἶχετο μοχλῶ,  
πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.

φράζεό μευ τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.

νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρᾶτον ὀφείλειν,  
καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἶλεν  
ὦ γύναι ἐσκαλέσασα τεδὸν ποτὶ τοῦτο μέλαθρον 132  
αὐτῶς ἡμίφλεκτον· Ἔρως δ' ἄρα καὶ Λιπαραῖω  
πολλάκις Ἑφαίστοιο σέλας φλογερώτερον αἶθει. 134

φράξέο μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.  
“σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ θαλάμοιο  
καὶ νύμφαν ἐφόβησ' ἔτι δέμνια θερμὰ λιποῖσαν  
ἀνέρος.” ὥς ὁ μὲν εἶπεν· ἐγὼ δέ οἱ ἅ ταχυπειθῆς  
χειρὸς ἐφαψαμένα μαλακῶν ἔκλιν' ἐπὶ λέκτρων.  
καὶ ταχὺ χρῶς ἐπὶ χρωτὶ πεπαίνεται, καὶ τὰ πρόσωπα  
θερμότερ' ἧς ἢ πρόσθε, καὶ ἐψιθυρίσδομες ἀδύ· 141  
χῶς κά τοι μὴ μακρὰ φίλα θρυλέοιμι Σελάνα,  
ἐπράχθη τὰ μέγιστα, καὶ ἐς πόθον ἤνθομες ἄμφω.  
κοῦτε τι τήνος ἐμὴν ἐπεμέμψατο μέσφα τό γ' ἐχθές,  
οὐτ' ἐγὼ αὖ τήνω. ἀλλ' ἦνθέ μοι ἅ τε Φιλίστας 145  
μάτηρ τᾶς ἀλαᾶς ἀνλητρίδος ἅ τε Μελιξοῦς  
σάμερον, ἀνίκα πέρ τε ποτ' ὠρανὸν ἔτραχον ἵπποι  
'Αῶ τὰν ῥοδόπαχυν ἀπ' Ὠκεανοῖο φέροισαι.  
κεῖπέ μοι ἄλλά τε πολλὰ καὶ ὥς ἄρα Δέλφισ ἐρᾶται,  
κεῖτέ νιν αὐτε γυναικὸς ἔχει πόθος εἴτε καὶ ἀνδρός, 150  
οὐκ ἔφατ' ἀτρεκὲς ἴδμεν, ἀτὰρ τόσον· αἰὲν Ἐρωτος  
ἀκράτῳ ἐπεχεῖτο καὶ ἐς τέλος ὥχετο φεύγων,  
καὶ φάτο οἱ στεφάνοισι τὰ δώματα τήνα πυκάσδειν.  
ταῦτά μοι ἅ ξείνα μυθήσατο· ἔστι δ' ἀλαθής·  
ἦ γάρ μοι καὶ τρὶς καὶ τετράκις ἄλλοκ' ἐφοίτη, 155  
καὶ παρ' ἐμὴν ἐτίθει τὰν Δωρίδα πολλάκις ὄλπαν·

142. ὡς κα k : χ' ὡς κά p, vulg.: corr. Ziegler. 146. τᾶς ἐμᾶς k :  
τᾶς ἀμᾶς s : τᾶς γε ἐμᾶς vulg.: τᾶς ἀμᾶς Meineke : τᾶς Σαμίας  
Lobeck (sic Hiller. Ziegl.): ἀλαᾶς Ch.



νῦν δέ τε δωδεκαταῖος ἀφ' ᾧ τέ νιν οὐδὲ ποτεῖδον.  
 ἦ ῥ' οὐκ ἄλλό τι τερπνὸν ἔχει, ἀμῶν δὲ λέλασται;  
 νῦν μὲν τοῖς φίλτροις καταθύσομαι· αἱ δ' ἔτι κά με  
 λυπῇ, τὰν Ἀίδαο πύλαν ναὶ Μοίρας ἀραξέϊ. 160  
 τοῖά οἱ ἐν κίστῃ κακὰ φάρμακα φαμὶ φυλάσσειν,  
 Ἀσσυρίῳ δέσποινα παρὰ ξείνοιο μαθοῖσα.  
 ἀλλὰ τὸ μὲν χαίροισα ποτ' Ὀκεανὸν τρέπε πώλους,  
 πότνι· ἐγὼ δ' οἰσῶ τὸν ἐμὸν πόνον ὥσπερ ὑπέεσταν.  
 χαῖρε Σελαναία λιπαρόχροε, χαίρετε δ' ἄλλοι 165  
 ἀστέρες, εὐκήλοιο κατ' ἄντυγα Νυκτὸς ὀπαδοί.

## III

## ΚΩΜΟΣ

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα, ταὶ δέ μοι αἶγες  
 βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.  
 Τίτυρ' ἐμὴν τὸ καλὸν πεφιλημένε, βόσκε τὰς αἶγας,  
 καὶ ποτὶ τὰν κράναν ἄγε Τίτυρε, καὶ τὸν ἐνὸρχαν  
 τὸν Λιβυκὸν κνάκωνα φυλάσσεο, μή τι κορύψῃ. 5  
 ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκέτι τοῦτο κατ'  
 ἄντρον  
 παρκύπτουσα καλεῖς τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;  
 ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἡμεν,  
 νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποησεῖς.  
 ἡνίδε τοι δέκα μᾶλα φέρω· τηνῶθε καθεῖλον, 10  
 ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὔριον ἄλλά τοι οἰσῶ.  
 Θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἶθε γενοίμαν  
 ἃ βομβεῦσα μέλισσα καὶ ἐς τεδὸν ἄντρον ἰκοίμαν  
 τὸν κισσὸν διαδὺς καὶ τὰν πτέριν, ᾧ τὸ πυκάσδῃ.

νῦν ἔγνω· τὸν Ἑρωτα· βαρὺς θεός· ἥ ῥα λεαίνας  
μαζὸν ἐθήλαζε, δρυμῷ τέ νιν ἔτραφε μάτηρ, 16  
ὅς με κατασμήχων καὶ ἐς ὀστίον ἄχρῃς ἰάπτει.

ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κυάνοφρυ  
νύμφα, πρόσπτυξάι με τὸν αἰπόλον, ὥς τυ φιλήσω.  
ἔστι καὶ ἐν κενεοῖσι φιλήμασιν ἀδέα τέρψις. 20

τὸν στέφανον τῖλαί με κατ' αὐτίκα λεπτὰ ποησεῖς,  
τόν τοι ἐγὼν Ἀμαρυλλὶ φίλα κισσοῖο φυλάσσω  
ἀμπλέξας καλύκεσσι καὶ εὐόδοισι σελίνοις.—  
᾽Ωμοὶ ἐγὼ, τί πάθω; τί ὁ δύσσοος; οὐχ ὑπακούεις;—

Τὰν βαίταν ἀποδὺς ἐς κύματα τηνῶ ἀλεῦμαι, 25  
ὥπερ τὼς θύννως σκοπιάζεται Ὀλπις ὁ γριπεύς·  
καῖκα δῆποθάνω, τό γε μὰν τεδὼν ἀδὼν τέτυκται.

ἔγνω πρᾶν, ὅκα με μεμναμένω, εἰ φιλέεις με,  
οὐδὲ τὸ τηλέφιλον ποτεμάξατο, τὸ πλατάγημα,  
ἀλλ' αὕτως ἀπαλῶ ποτὶ πάχεος ἐξεμαράνθη. 30

εἶπε καὶ ἀγροῖωτις ἀλαθέα κοσκινόμαντις,  
ἀ πρᾶν ποιολογεῦσα Παιριβάτις, οὐνεκ' ἐγὼ μὲν  
τὴν ὄλος ἔγκειμαι, τὴν δὲ μεν λόγον οὐδένα ποιῇ.

ἥ μάν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,  
τάν με καὶ ἁ Μέρμνωνος Ἐριθακὶς ἁ μελανόχρως 35  
αἰτεῖ, καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

Ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἥ ῥα γ' ἰδησῶ  
αὐτάν; ἄσεῦμαι ποτὶ τὰν πίτυν ὧδ' ἀποκλινθείς,  
καὶ κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντίνη ἐστίν.

Ἰππομένης ὅκα δὴ τὰν παρθένον ἤθελε γᾶμαι, 40  
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄνυσεν· ἁ δ' Ἀταλάντα

III. 17. ὀστίον vulg.: ὀστίον Bergk. 29. Post ποτεμάξατο  
interpuncti. 30. ἀπαλῶ ποτὶ πάχεος Ch.: ἀπαλῶ MSS. optimi:  
ἀπαλῶ ποτὶ πάχεϊ vulg. 31. ἀγροῖωτις correxit Warton, vid.  
notas. 32. Παιριβάτις Meineke: παριβάτις vulg.

ὥς ἴδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλατ' ἔρωτα.

τὰν ἀγέλαν χῶ μάντις ἀπ' Ὀθρυνος ἄγε Μελάμπους  
ἐς Πύλον· ἅ δὲ Βίαντος ἐν ἀγκοίναισιν ἐκλίνθη,  
μάτηρ ἅ χαρίεσσα περίφρονος Ἀλφεισιβοίης. 45

τὰν δὲ καλὰν Κυθήρειαν ἐν ὥρεσι μῆλα νομεύων  
οὐχ οὕτως ὤδωνις ἐπὶ πλεόν ἄγαγε λύσσας,  
ὥστ' οὐδὲ φθίμενόν νιν ἄτερ μαζοῖο τίθητι;

ζαλωτὸς μὲν ἐμὴν ὁ τὸν ἄτροπον ὕπνον ἰαύων  
'Ενδιμίων, ζαλῶ δὲ φίλα γύναι Ἰασίωνα, 50  
ὃς τοσσῆν' ἐκύρησεν, ὅς' οὐ πειυσεῖσθε βέβαλοι.

Ἀλγέω τὰν κεφαλάν, τὴν δ' οὐ μέλει. οὐκέτ' αἰίδω,  
κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ᾧδὲ μ' ἔδονται.  
ὥς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

## IV

## NOMEIΣ BATTOΣ KAI KOPYΔΩN

BATTOΣ

Εἰπέ μοι ᾧ Κορύδων, τίνος αἱ βόες; ἦ ῥα Φιλώνδα;

KOPYΔΩN

οὐκ, ἀλλ' Αἴγωνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

BATTOΣ

ἦ πά ψε κρύβδαν τὰ ποθέσπερα πάσας ἀμέλγεις;

KOPYΔΩN

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία κῆμὲ φυλάσσει.

BATTOΣ

αὐτὸς δ' ἐς τίν' ἄφαντος ὁ βουκόλος ᾤχετο χώραν; 5

ΚΟΡΥΔΩΝ

οὐκ ἄκουσας ; ἄγων νιν ἐπ' Ἀλφειὸν ᾗχετο Μίλων.

ΒΑΤΤΟΣ

καὶ πόκα τήνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει ;

ΚΟΡΥΔΩΝ

φαντί νιν Ἡρακλῆι βίην καὶ κάρτος ἐρίσδειν.

ΒΑΤΤΟΣ

κῆμ' ἔφαθ' ἅ μάτηρ Πολυδεύκεος εἶμεν ἀμείνω.

ΚΟΡΥΔΩΝ

κῶχετ' ἔχων σκαπάναν τε καὶ εἵκατι τουτόθε μῆλα. 10

ΒΑΤΤΟΣ

πέισαι τοι Μίλων καὶ τὼς λύκος αὐτίκα λυσσῆν.

ΚΟΡΥΔΩΝ

ταὶ δαμάλαι δ' αὐτὸν μυκώμεναι αἶδε ποθεῖντι.

ΒΑΤΤΟΣ

δειλαῖαί γ' αὐται· τὸν βουκόλον ὥς κακὸν εὗρον.

ΚΟΡΥΔΩΝ

ἦ μὰν δειλαῖαί γε, καὶ οὐκέτι λῶντι νέμεσθαι.

ΒΑΤΤΟΣ

τήνας μὲν δὴ τοι τᾶς πόρτιος αὐτὰ λέλειπται . 15  
τῶστιά. μὴ πρῶκας σιτίζεται ὥσπερ ὁ τέττιξ ;

ΚΟΡΥΔΩΝ

οὐ Δᾶν, ἀλλ' ὁκὰ μὲν νιν ἐπ' Αἰσάροιο νομεύω  
καὶ μαλακῶ χόρτοιο καλὰν κώμυθα δίδωμι,  
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμνον.

IV. 11. vulgatam retinui : πεῖσαί κε k : πέισαι κα Ahrens, qui nescio quid sibi velit.

## ΒΑΤΤΟΣ

λεπτὸς μὰν χῶ ταῦρος ὁ πυρρίχος. εἴθε λάχοιεν 20  
τοὶ τῷ Λαμπριάδα, τοὶ δαμόται, ὅκκα θύοντι  
τᾷ Ἡρα, τοιόνδε· κάκοχράσμων γὰρ ὁ δᾶμος.

## ΚΟΡΥΔΩΝ

καὶ μὰν ἐς Στομάλιμον ἐλαύνεται ἔς τε τὰ Φύσκω,  
καὶ ποτὶ τὸν Νήαιθον, ὅπη καλὰ πάντα φύοντι,  
αἰγίπυρος καὶ κνύζα καὶ εὐώδης μελίτεια. 25

## ΒΑΤΤΟΣ

φεῦ φεῦ βασεῦνται καὶ ταὶ βόες ᾧ τάλαν Αἶγων  
εἰς Ἀίδαν, ὅκα καὶ τὸν κακᾶς ἡράσσαιο νίκας,  
χὰ σῦριγξ εὐρώτι παλύνεται, ἄν ποκ' ἐπάξας.

## ΚΟΡΥΔΩΝ

οὐ τήνα γ', οὐ Νύμφας, ἐπεὶ ποτὶ Πῖσαν ἀφέρπων  
δῶρον ἐμοί νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτάς, 30  
κεῖ μὲν τὰ Γλαύκας ἀγκρούομαι, εὖ δὲ τὰ Πύρρω.  
αἰνέω τάν τε Κρότωνα—καλὰ πόλις, ἃ τε Ζάκυνθος—  
καὶ τὸ ποταῶν, τὸ Λακίνιον ἅπερ ὁ πύκτας  
Αἶγων ὀγδώκοντα μόνος κατεδαίσατο μάζας.  
τηνεὶ καὶ τὸν ταῦρον ἀπ' ὥρεος ἄγε πιάξας 35  
τᾶς ὀπλᾶς κῆδωκ' Ἀμαρυλλίδι, ταὶ δὲ γυναιῖκες  
μακρὸν ἀνάυσαν, χῶ βουκόλος ἐξεγέλασεν.

## ΒΑΤΤΟΣ

ὦ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανοίσας  
λασεύμεσθ'· ὅσον αἶγες ἐμὴν φίλαι, ὅσον ἀπέσβης.  
αἰαὶ τῷ σκληρῷ μάλα δαίμονος, ὅς με λελόγχει. 40



## ΚΟΡΥΔΩΝ

θαρσεῖν χρὴ φίλε Βάττε· τάχ' αὔριον ἔσσετ' ἄμεινον.  
ἐλπίδες ἐν ζωοῖσιν, ἀνέλπιστοι δὲ θανόντες.  
χὼ Ζεὺς ἄλλοκα μὲν πέλει αἴθριος, ἄλλοκα δ' ὕει.

## ΒΑΤΤΟΣ

θαρσέω. βάλλε κάτωθε τὰ μοσχία· τᾶς γὰρ ἐλαίας  
τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' ὁ λέπαργος. 45

## ΚΟΡΥΔΩΝ

σίτθ' ἂ Κυμαίθα ποτὶ τὸν λόφον. οὐκ ἐσακούεις;  
ἡξῶ ναὶ τὸν Πᾶνα κακὸν τέλος αὐτίκα δωσῶν,  
εἰ μὴ ἄπει τουτῶθεν. ἴδ' αὖ πάλιν ἄδε ποθέρπει.  
εἴθ' ἦν μοι ροικὸν τὸ λαγωβόλον, ὥς τυ πάταξα.

## ΒΑΤΤΟΣ

θᾶσαι μ' ὦ Κορύδων πὸτ τῷ Διός· ἂ γὰρ ἄκανθα 50  
ἄρμοι μ' ὦδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ βαθεῖαι  
τάτρακτυλλίδες ἐντί. κακῶς ἂ πόρτις ὄλοιτο·  
ἐς ταύταν ἐτύπην χασμεύμενος. ἦ ρά γε λεύσσεις;

## ΚΟΡΥΔΩΝ

ναὶ ναί, τοῖς ὀνύχεσσιν ἔχω τέ νιν· ἄδε καὶ αὐτά.

## ΒΑΤΤΟΣ

ὁσσίχον ἐστὶ τὸ τύμμα καὶ ἀλίκον ἄνδρα δαμάζει. 55

## ΚΟΡΥΔΩΝ

εἰς ὄρος ὅκχ' ἔρπης, μὴ νήλιπος ἔρχεο Βάττε.  
ἐν γὰρ ὄρει ράμνοί τε καὶ ἀσπάλαθοι κομέονται.

## ΒΑΤΤΟΣ

εἴπ' ἄγε μ' ὦ Κορύδων, τὸ γερόντιον ἦρ' ἔτι μύλλει  
τήναν τὰν κυάνοφρυν ἐρωτίδα, τᾶς ποκ' ἐκνίσθη;

57. κομώνντι vulg. : correx. Ahrens, Et. Mag. 156. 30 fretus.

## ΚΟΡΥΔΩΝ

ἀκμάν γ' ὦ δειλαίε· πρόαν γε μὲν αὐτὸς ἐπενθὼν 60  
καὶ ποτὶ τᾷ μάνδρᾳ κατελάμβανον ἄμος ἐνήργει.

## ΒΑΤΤΟΣ

εὖ γ' ὦνθρωπε φιλοῖφα. τό τοι γένος ἢ Σατυρίσκοις  
ἐγγύθεν ἢ Πάνεσσι κακοκνάμοισιν ἐρίσδεις.

## V

## ΒΟΥΚΟΛΙΑΣΤΑΙ ΚΟΜΑΤΑΣ ΚΑΙ ΛΑΚΩΝ

## ΚΟΜΑΤΑΣ

Αἶγες ἐμαί, τήνον τὸν ποιμένα τόνδε Σιβύρτα  
φεύγετε τὸν Λάκωνα· τό μευ νάκος ἐχθὲς ἔκλεψεν.

## ΛΑΚΩΝ

οὐκ ἀπὸ τᾶς κρίνας; σίττ' ἀμνίδες. οὐκ ἐσορήτε  
τόν μευ τὰν σύριγγα πρόαν κλέψαντα Κομάταν;

## ΚΟΜΑΤΑΣ

τὰν ποῖαν σύριγγα; τὸ γάρ ποκα δῶλε Σιβύρτα 5  
ἐκτάσα σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι  
ἀρκεῖτοι καλάμας αὐλὸν ποππύσδεν ἔχοντι·

## ΛΑΚΩΝ

τάν μοι ἔδωκε Λύκων ὠλεύθερε. τὴν δὲ τὸ ποῖον  
Λάκων ἀγκλέψας πόκ' ἔβα νάκος; εἶπε Κομάτα·  
οὐδὲ γὰρ Εὐμάρα τῷ δεσπότη ἧς τι ἐνεύδειν. 10

## ΚΟΜΑΤΑΣ

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσσε  
ταῖς Νύμφαις τὰν αἶγα· τὸ δ' ὦ κακὲ καὶ τόκ' ἐτάκευ  
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

## ΛΑΚΩΝ

οὐκ αὐτὸν τὸν Πᾶνα τὸν ἄκτιον, οὐ τέ γε Λάκων  
τὰν βαίταν ἀπέδυσ' ὁ Καλαιθίδος, ἣ κατὰ τήνας 15  
τᾶς πέτρας ὠνθρωπε μανεῖς ἐς Κρᾶθιν ἀλοίμαν.

## ΚΟΜΑΤΑΣ

οὐ μὰν οὐκ αὐτὰς τὰς λιμνάδας ὠγαθὲ Νύμφας,  
αἵτέ μοι ἵλαοί τε καὶ εὐμενέες τελέθιοιεν,  
οὗ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

## ΛΑΚΩΝ

αἶ τοι πιστεύσαιμι, τὰ Δάφνιδος ἄλγ' ἀροίμαν. 20  
ἀλλ' ὦν αἶκα λῆς ἔριφον θέμεν—ἔστι μὲν οὐδὲν  
ιερὸν—ἀλλά γε τοι διαείσομαι, ἔστέ κ' ἀπείπης.

## ΚΟΜΑΤΑΣ

ὦς ποτ' Ἀθαναίαν ἔριν ἤρισεν. ἡνίδε κεῖται  
ῥιφος· ἀλλά γε καὶ τὸν εὐβοτον ἀμνόν.—ἔρισδε.

## ΛΑΚΩΝ

καὶ πῶς ὦ κίναδος τὸ τάδ' ἔσσεται ἐξ ἴσω ἀμίν; 25  
τίς τρίχας ἀντ' ἐρίων ἐποκίξατο; τίς δὲ παρεύσας  
αἰγὸς πρατοτόκοιο κακὰν κύνα δήλετ' ἀμέλγειν;

V. 14. οὐ μ' αὐτὸν vulg.: correx. Hermann. τέ Kiessl.: σέ vulg.  
17. οὐτ' αὐτὰς vulg.: corr. Hermann. 24. Vulgata ita  
servavi ut interpunctionem novaverim. 25. κίναδος τὸν Ziegler  
post Wordsw. qui κίναδος σὺ scripsit: κίναδ' εὐ k.

## ΚΟΜΑΤΑΣ

ὅστις νικασεῖν τὸν πλατίον ὥς τὸ πεποιθείς,  
σφᾶξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὐ τοι  
ῶριφος ἰσοπαλῆς, τυῖδ' ὁ τράγος οὗτος. ἔρισδε. 30

## ΛΑΚΩΝ

μη σπεῦδ'· οὐ γάρ τοι πυρὶ θάλπειαι. ἄδιον ᾄσῃ  
τεῖδ' ὑπὸ τὰν κότινον καὶ τᾶλσεα ταῦτα καθίξας.  
ψυχρὸν ὕδωρ τουτεῖ καταλείβεται. ᾧδε πεφύκει  
ποία χά στιβὰς ἄδε, καὶ ἀκρίδες ᾧδε λαλεῦντι.

## ΚΟΜΑΤΑΣ

ἀλλ' οὐ τι σπεύδω· μέγα δ' ἄχθομαι, εἰ τὴν μετολμῆς  
ὄμμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὃν ποκ' ἐόντα 36  
παῖδ' ἔτ' ἐγὼν ἐδίδασκον. ἴδ' ἅ χάρις ἐς τί ποθ' ἔρπει.  
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.

## ΛΑΚΩΝ

καὶ πόκ' ἐγὼ παρὰ τεῦς τι μαθὼν καλὸν ἢ καὶ ἀκούσας  
μέμναμ' ; ᾧ φθονερὸν τὸ καὶ ἀπρεπὲς ἀνδρίον αὐτως. 40  
ἀλλὰ γὰρ ἔρφ' ᾧδ', ἔρπε, καὶ ὕστατα βουκολιαξῇ.

## ΚΟΜΑΤΑΣ

οὐχ ἐρψῶ τηνεῖ· τουτεῖ δρύες, ᾧδε κύπειρος, 45  
ᾧδε καλὸν βομβεῦντι ποτὶ σμήνεσσι μέλισσαι·  
ἐνθ' ὕδατος ψυχρῷ κρᾶναι δύο· ταὶ δ' ἐπὶ δένδρει  
ὄρνιχες λαλαγεῦντι· καὶ ἅ σκιὰ οὐδὲν ὁμοία  
τᾶ παρὰ τίν· βάλλει δὲ καὶ ἅ πίτυς ὑψόθε κώνοις.

## ΛΑΚΩΝ

ἦ μὰν ἀρνακίδας τε καὶ εἴρια τῇδε πατησεῖς, 50  
αἰκ' ἐνθης, ὕπνω μαλακώτερα· ταὶ δὲ τραγεῖαι  
ταὶ παρὰ τὴν ὅσδοντι κακώτερον ἢ τὴν περ' ὅσδεις.

στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος  
ταῖς Νύμφαις, στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίῳ.

## ΚΟΜΑΤΑΣ

αἰ δέ κε καὶ τὸν μόλῃς, ἀπαλὰν πτέριν ὧδε πατησεῖς 55  
καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν  
δέρματα τῶν παρὰ τὴν μαλακώτερα τετράκισ ἀρνῶν.  
στασῶ δ' ὀκτῶ μὲν γαυλῶς τῷ Πανὶ γάλακτος,  
ὀκτῶ δὲ σκαφίδας μέλιτος πλέα κηρί' ἐχοίσας.

## ΛΑΚΩΝ

αὐτόθε μοι ποτέρισδε καὶ αὐτόθε βουκολιάσδεν· 60  
τὰν σαντῶ πατέων ἔχε τὰς δρύας. ἀλλὰ τίς ἄμμε  
τίς κρινεῖ; αἴθ' ἔνθου πόθ' ὁ βουκόλος ὧδ' ὁ Λυκώπας.

## ΚΟΜΑΤΑΣ

οὐδὲν ἐγὼ τήνῳ ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,  
αἰ λῆς, τὸν δρυτόμον βωστρήσομες, ὅς τὰς ἐρείκας  
τήνας τὰς παρὰ τὴν ξυλοχίζεται· ἔστι δὲ Μόρσων. 65

## ΛΑΚΩΝ

βωστρέωμες.

## ΚΟΜΑΤΑ

τὸν κάλει νιν.

## ΛΑΚΩΝ

ἴθ' ὦ ξένε μικρὸν ἄκουσον  
τεῖδ' ἐνθῶν· ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων  
βουκολιαστάς ἐστι. τὸν δ' ὦ φίλε μήτ' ἐμὲ Μόρσων  
ἐν χάριτι κρίνης, μήτ' ὦν τύγα τοῦτον ὀνάσῃς.

## ΚΟΜΑΤΑΣ

ναὶ ποτὶ τᾶν Νυμφᾶν Μόρσων φίλε μήτε Κομάτα 70  
τὸ πλέον ἰθύνης, μήτ' ὦν τύγα τῷδε χαρίξῃ.  
ἄδέ τοι ἅ ποίμνα τῷ Θουρίῳ ἐστὶ Σιβύρτα,  
Εὐμάρα δὲ τὰς αἶγας ὀρῆς φίλε τῷ Συβαρίτα.



## ΛΑΚΩΝ

μή τύ τις ἡρώτη πὸτ τῷ Διός, αἶτε Σιβύρτα 74  
αἶτ' ἐμόν ἐστι κάκιστε τὸ ποίμνιον ; ὥς λάλος ἐσσί.

## ΚΟΜΑΤΑΣ

βέντισθ' οὔτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω  
κούδεν καυχέομαι· τὸ δ' ἄγαν φιλοκέρτομος ἐσσί.

## ΛΑΚΩΝ

εἶα λέγ' εἴ τι λέγεις, καὶ τὸν ξένον ἐς πόλιν αὐθις  
ζῶντ' ἄφες· ὦ Παιάν, ἧ στωμύλος ἦσθα Κομάτα.

## ΚΟΜΑΤΑΣ

ταὶ Μοῖσαι με φιλεῦντι πολὺ πλέον ἢ τὸν ἀοιδὸν 80  
Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἔθυσα.

## ΛΑΚΩΝ

καὶ γὰρ ἔμ' ὠπόλλων φιλέει μέγα, καὶ καλὸν αὐτῷ  
κριὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρειπει.

## ΚΟΜΑΤΑΣ

πλὰν δύο τὰς λοιπὰς διδυματόκος αἶγας ἀμέλγω,  
καί μ' ἂ παῖς ποθορεῦσα “τάλαν” λέγει “αὐτὸς  
ἀμέλγεις ;” 85

## ΛΑΚΩΝ

φεῦ φεῦ Λάκων τοι ταλάρως σχεδὸν εἵκατι πληροῖ  
τυρῷ καὶ τὸν ἄνηβον ἐν ἀνθεσι παῖδα μολύνει.

## ΚΟΜΑΤΑΣ

βάλλει καὶ μάλοισι τὸν αἰπόλον ἂ Κλεαρίστα  
τὰς αἶγας παρελᾶντα καὶ ἀδύ τι ποππυλιάσδει.

## ΛΑΚΩΝ

κῆμὲ γὰρ ὁ Κρατίδας τὸν ποιμένα λεῖος ὑπαντῶν 90  
ἐκμαίνει· λιπαρὰ δὲ παρ' αὐχένα σείετ' ἔθειρα.

## ΚΟΜΑΤΑΣ

ἀλλ' οὐ σύμβλητ' ἐστὶ κυνόςβατος οὐδ' ἀνεμώνα  
πρὸς ῥόδα, τῶν ἀνδηρα παρ' αἵμασιαῖσι πεφύκει.

## ΛΑΚΩΝ

οὐδὲ γὰρ οὐδ' ἀκύλοις ὁμομαλίδες· αἱ μὲν ἔχοντι  
λυπρὸν ἀπὸ πρίνοιο λεπύριον, αἱ δὲ μελιχραί. 95

## ΚΟΜΑΤΑΣ

κῆγὼ μὲν δωσῶ τᾷ παρθένῳ αὐτίκα φάσσαν  
ἐκ τᾶς ἀρκεύθω καθελών· τῇνεῖ γὰρ ἐφίσδει.

## ΛΑΚΩΝ

ἀλλ' ἐγὼ ἐς χλαῖναν μαλακὸν πόκον, ὀππόκα πέξω  
τὰν οἷν τὰν πέλλαν, Κρατίδα δωρήσομαι αὐτός.

## ΚΟΜΑΤΑΣ

σίττ' ἀπὸ τᾶς κοτίνω ταὶ μηκάδες· ὦδε νέμεσθε, 100  
ὥς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρῖκαι.

## ΛΑΚΩΝ

οὐκ ἀπὸ τᾶς δρυὸς οὔτος ὁ Κώναρος ἅ τε Κιναίθα;  
τουτεῖ βοσκησεῖσθε ποτ' ἀντολάς, ὥς ὁ Φάλαρος.

## ΚΟΜΑΤΑΣ

ἔστι δέ μοι γαυλὸς κυπαρίσσινος, ἔστι δὲ κρατήρ,  
ἔργον Πραξιτέλεως· τᾷ παιδὶ δὲ ταῦτα φυλάσσω. 105

## ΛΑΚΩΝ

χάμῃν ἐστὶ κύων φιλοποίμνιος, ὃς λύκος ἄγχει,  
ὃν τῷ παιδὶ δίδωμι τὰ θηρία πάντα διώκειν.

## ΚΟΜΑΤΑΣ

ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπαδῆτε τὸν ἀμόν,  
μή μεν λωβασεῖσθε τὰς ἀμπέλος· ἐντὶ γὰρ ἦβαι.

94. ὁμομαλίδες Alhrens, scholiis fretus; ὁμομαλίδες k. p. vulg.  
95. λυπρὸν Meineke; λεπτὸν k. vulg.

## ΛΑΚΩΝ

τοὶ τέττιγες, ὀρῆτε τὸν αἰπόλον ὥς ἐρεθίζω· 110  
οὕτως χυμές θην ἐρεθίζετε τὼς καλαμευτάς.

## ΚΟΜΑΤΑΣ

μισέω τὰς δασυκέρκος ἀλώπεκας, αἱ τὰ Μίκωνος  
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ραγίζοντι.

## ΛΑΚΩΝ

καὶ γὰρ ἐγὼ μισέω τὼς κανθάρος, οἱ τὰ Φιλώνδα  
σῦκα κατατρώγοντες ὑπανέμιοι φορέονται. 115

## ΚΟΜΑΤΑΣ

ἦ οὐ μέμνα, ὅκ' ἐγὼ τυ κατήλασα, καὶ τὸ σεσαρὼς  
εὖ ποτεκιγκλίζευ καὶ τᾶς δρυὸς εἶχεο τήνας ;

## ΛΑΚΩΝ

τοῦτο μὲν οὐ μέμναμ'· ὅκα μάν ποκα τεῖδέ τυ δήσας  
Εὐμάρας ἐκάθηρε καλῶς μάλα, τοῦτό γ' ἴσαμι.

## ΚΟΜΑΤΑΣ

ἦ δὴ τις Μόρσων πικραίνεται· ἦ οὐχὶ παρήσθην ; 120  
σκίλλας ἰὼν γραίας ἀπὸ σάματος ἀντίκα τίλλειν.

## ΛΑΚΩΝ

κῆγὼ μὰν κνίζω Μόρσων τινά· καὶ τὸ δὲ λεύσσεις.  
ἐνθὼν τὰν κυκλάμινον ὄρυσσε νυν ἐς τὸν Ἀλεντα.

## ΚΟΜΑΤΑΣ

Ἰμέρα ἀνθ' ὕδατος ρείτω γάλα, καὶ τὸ δὲ Κράθι  
οἶνω πορφύροις, τὰ δέ τ' οἶσνα καρπὸν ἐνείκαι. 125

## ΛΑΚΩΝ

ρείτω χά Συβαρίτις ἐμὴν μέλι, καὶ τὸ πότορθρον  
ἀ παῖς ἀνθ' ὕδατος τᾶ κάλπιδι κηρία βάψαι.

## ΚΟΜΑΤΑΣ

ταὶ μὲν ἐμαὶ κύτισόν τε καὶ αἶγILON αἶγες ἔδοντι,  
καὶ σχῖνον πατέοντι καὶ ἐν κομάροισι κέχυνται.

## ΛΑΚΩΝ

ταῖσι δ' ἐμαῖς οἵεσσι πάρεστι μὲν ἅ μελίτεια 130  
φέρβεσθαι, πολλὸς δὲ καὶ ὡς ρόδα κίσθος ἐπανθεί.

## ΚΟΜΑΤΑΣ

οὐκ ἔραμ' Ἀλκίππας, ὅτι με πρᾶν οὐκ ἐφίλησε  
τῶν ὥτων καθελοῖς', ὅκ' αὖ οἱ τὰν φάσσαν ἔδωκα.

## ΛΑΚΩΝ

ἄλλ' ἐγὼ Εὐμήδους ἔραμαι μέγα· καὶ γὰρ ὅκ' αὐτῷ  
τὰν σύριγγ' ὤρεξα, καλὸν τί με κάρτ' ἐφίλησεν. 135

## ΚΟΜΑΤΑΣ

οὐ θεμιτὸν Λάκων ποτ' ἀηδόνα κίσσας ἐρίσδειν,  
οὐδ' ἔποπας κύκνοισι· τὸ δ' ὦ τάλαν ἐσσι φιλεχθής.

## ΜΟΡΣΩΝ

παύσασθαι κέλομαι τὸν ποιμένα· τὴν δὲ Κομάτα  
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὸ δὲ θύσας 139  
ταῖς Νύμφαις Μόρσωνι καλὸν κρέας αὐτίκα πέμψον.

## ΚΟΜΑΤΑΣ

πεμψῶ ναὶ τὸν Πᾶνα· φριμάσσεο πᾶσα τραγίσκων  
νῦν ἀγέλα· κήγῳ γὰρ ἴδ' ὡς μέγα τοῦτο καχαξῶ  
κὰτ τῷ Λάκωνος τῷ ποιμένος, ὅττι πόκ' ἦδη  
ἀνυσάμαν τὰν ἀμνόν· ἐς ὠρανὸν ὕμνιν ἀλεῦμαι.  
αἶγες ἐμαὶ θαρσεῖτε κερούτιδες· αὔριον ὕμμε 145  
πάσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι λίμνας.

131. ρόδα κίσθος Ahrens: ροδοκισσὸς vulg.: ρόδα κισθὸς MS.  
unus (m). 145. κερούτιδες Ahrens: κερουχίδες MSS.

οὗτος ὁ Λευκίτας ὁ κορυπτίλος, εἴ τιν' ὄχευσεῖς  
 τᾶν αἰγῶν, φλασσῶ τυ πρὶν ἢ γ' ἐμὲ καλλιερῆσαι  
 ταῖς Νύμφαις τὰν ἀμνόν. ὁ δ' αὖ πάλιν. ἀλλὰ  
 γενοίμαν,  
 αἰ μή τυ φλάσσαιμι, Μελάνθιος ἀντὶ Κομάτα. 150

## VI

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ  
 ΔΑΜΟΙΤΑΣ

Δαμοίτας χῶ Δάφνις ὁ βουκόλος εἰς ἓνα χῶρον  
 τὰν ἀγέλαν πόκ' Ἄρατε συνάγαγον· ἧς δ' ὁ μὲν  
 αὐτῶν

πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω  
 ἐσδόμενοι θέρεος μέσῳ ἅματι τοιάδ' ἄειδον.  
 πρᾶτος δ' ἄρξατο Δάφνις, ἐπεὶ καὶ πρᾶτος ἔρισδε. 5

Βάλλει τοι Πολύφαμε τὸ ποίμνιον ἅ Γαλάτεια  
 μάλοισιν, δυσέρωτα τὸν αἰπόλον ἄνδρα καλεῦσα·  
 καὶ τύ νιν οὐ ποθόρησθα τάλαν τάλαν, ἀλλὰ κάθησαι  
 ἀδέα συρίσδων. πάλιν ἄδ' ἶδε τὰν κύνα βάλλει,  
 ἅ τοι τὰν οἴων ἔπεται σκοπός· ἅ δὲ βαῦσδει 10

εἰς ἄλα δερκομένα, τὰ δέ νιν καλὰ κύματα φαίνει  
 ἄσυχᾳ καχλάζοντα ἐπ' αἰγιαλοῖο θέοισαν.

φράζεο μὴ τᾶς παιδὸς ἐπὶ κνάμαισιν ὀρούσῃ  
 ἐξ ἁλὸς ἐρχομένης, κατὰ δὲ χροά καλὸν ἀμύξῃ.  
 ἅ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ὥς ἀπ' ἀκάνθας 15  
 ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἀνίκα φρύγει·



καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει,  
καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἥ γὰρ ἔρωτι  
πολλάκις ὦ Πολύφαιε τὰ μὴ καλὰ καλὰ πέφανται.

Τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καὶ τὰδ' αἶειδεν. 20  
Εἶδον ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνίκ' ἔβαλλε,  
κοῦ μ' ἔλαθ', οὐ, τὸν ἐμὸν ἕνα τὸν γλυκύν, ὦ ποθόρημαι  
ἐς τέλος· αὐτὰρ ὁ μάντις ὁ Τήλεμος ἔχθρ' ἀγορεύων  
ἐχθρὰ φέροι ποτὶ οἶκον, ὅπως τεκέεσσι φυλάσσοι.  
ἀλλὰ καὶ αὐτὸς ἐγὼ κνίζων πάλιν οὐ ποθόρημι, 25  
ἀλλ' ἄλλαν τινὰ φαιμί γυναικ' ἔχεν· ἃ δ' αἰόισα  
ζαλοῖ μ' ὦ Παιᾶν καὶ τάκεται, ἐκ δὲ θαλάσσας  
οἰστρεῖ παπταίνουσα ποτ' ἀντρά τε καὶ ποτὶ ποίμνας.  
σίξα δ' ὑλακτεῖν νιν καὶ τᾷ κυνί· καὶ γὰρ ὅκ' ἥρων  
αὐτᾶς, ἐκνυσῆτο ποτ' ἰσχία ῥύγχος ἔχουσα. 30  
ταῦτα δ' ἴσως ἐσορεῦσα ποεῦντά με πολλάκι πεμψεῖ  
ἄγγελον. αὐτὰρ ἐγὼ κλαξῶ θύρας, ἔστε κ' ὁμόσση  
αὐτά μοι στορεσεῖν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω.  
καὶ γάρ θην οὐδ' εἶδος ἔχω κακόν, ὥς με λέγοντι.  
ἥ γὰρ πρᾶν ἐς πόντον ἐσέβλεπον, ἧς δὲ γαλάνα, 35  
καὶ καλὰ μὲν τὰ γένεια, καλὰ δέ μευ ἃ μία κώρα,  
ὥς παρ' ἐμὴν κέκριται, κατεφαίνετο, τῶν δέ τ' ὀδόντων  
λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο.  
ὥς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἔπτυσσα κόλπον·  
ταῦτα γὰρ ἃ γραῖα με Κοτυταρὶς ἐξεδίδαξε. 40  
[ἃ πρᾶν ἀμάντεσσι παρ' Ἴπποκίῳνι ποταύλει.]

Τόσσοι εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλησε,  
χῶ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.

VI. 22. τὸν ἐμὸν ἕνα τὸν γλυκύν Ch.: τὸν alterum omittit k:  
καὶ γλυκύν Ziegl.: τὸν ἐμὸν τὸν ἕνα γλυκύν vulg. 29. σίξα  
vulg.: σίξα Ruhnken: edd. plerique. 41. Deest in k:  
proscripsit Gaisford, huc ex x. 16 translatum.

αὔλει Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βούτας,  
 ὠρχεῦντ' ἐν μαλακᾷ ταὶ πόρτιες αὐτίκα ποίᾳ. 45  
 νίκη μὰν οὐδάλλος, ἀνήσσατοι δ' ἐγένοντο.

## VII

## ΘΑΛΥΣΙΑ

Ἦς χρόνος ἀνίκ' ἐγὼ τε καὶ Εὐκριτος ἐς τὸν Ἀλεντα  
 εἵρομες ἐκ πόλιος, σὺν καὶ τρίτος ἀμὴν Ἀμύντας·  
 τᾷ Διοῖ γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος  
 κἀντιγένης, δύο τέκνα Λυκωπέος, εἴ τί περ ἐσθλὸν  
 χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας τε καὶ αὐτῷ 5  
 Χάλκωνος, Βούριναν ὃς ἐκ ποδὸς ἄνυσσε κράναν  
 εὖ ἐνερεισάμενος πέτρα γόνυ· ταὶ δὲ παρ' αὐτὰν  
 αἵγειροι πτελέαι τε εὐσκιον ἄλλος ὕφαινον,  
 χλωροῖσιν πετάλοισι κατηρεφέες κομώσσαι.  
 κοῦπω τὰν μεσάταν ὁδὸν ἄνυμες, οὐδὲ τὸ σᾶμα 10  
 ἀμὴν τὸ Βρασίλα κατεφαίνετο, καὶ τὸν ὁδίταν  
 ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὕρομες ἄνδρα,  
 οὔνομα μὲν Λυκίδαν, ἧς δ' αἰπόλος, οὐδέ κέ τις νιν  
 ἡγνοίησεν ἰδὼν, ἐπεὶ αἰπόλῳ ἔξοχ' ἐφίκει.  
 ἐκ μὲν γὰρ λασίοιο δασύτριχος εἶχε τράγοιο 15  
 κνακὸν δέρμ' ὥμοισι νέας ταμίσοιο ποτόσδον,  
 ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος  
 ζωστήρι πλακερῷ, ροικὰν δ' ἔχεν ἀγριελαίῳ

VII. 5. ἔτ' ἄνωθεν MSS. : corr. Reiske. 7. εὖ Hermann ; εὐ  
 γ' MSS. 8. ἔφαινον MSS. : corr. Heins.

δεξιτερᾷ κορύναν. καί μ' ἀτρέμας εἶπε σεσαρῶς  
 ὄμματι μειδιῶντι, γέλως δέ οἱ εἶχετο χεῖλεις· 20  
 “ Σιμιχίδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκεις,  
 ἀνίκα δὴ καὶ σαῦρος ἐν αἵμασιαῖσι καθεύδει,  
 οὐδ' ἐπιτυμβίδιαι κορυδαλλίδες ἡλαίνονται ;  
 ἦ μετὰ δαῖτα κλητὸς ἐπέιγεται ; ἦ τινος ἀστῶν  
 λανὸν ἐπὶ θρώσκεις ; ὥς τοι ποσὶ νισσομένοιο 25  
 πᾶσα λίθος πταίοισα ποτ' ἀρβυλίδεσσιν αἰεidei.”  
 τὸν δ' ἐγὼ ἀμείφθην· “ Λυκίδα φίλε, φαντί τυ πάντες  
 συριγκτὰν ἡμεν μέγ' ὑπείροχον ἐν τε νομεῦσιν  
 ἐν τ' ἀμητήρεσσι. τὸ δὴ μάλα θυμὸν ἰαίνει  
 ἀμέτερον· καί τοι κατ' ἐμὸν νόον ἰσοφαρίζειν 30  
 ἔλπομαι. ἃ δ' ὁδὸς ἄδε θαλυσιάς· ἦ γὰρ ἑταῖροι  
 ἄνδρες εὐπέπλω Δαμάτερι δαῖτα τελεῦντι  
 ὄλβω ἀπαρχόμενοι· μάλα γάρ σφισι πίονι μέτρῳ  
 ἃ δαίμων εὖκριθον ἀνεπλήρωσεν ἀλῶαν.  
 ἀλλ' ἄγε δὴ—ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἰός— 35  
 βουκολιασδῶμεσθα· τάχ' ὥτερος ἄλλον ὄνασεῖ.  
 καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κῆμὲ λέγοντι  
 πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθήης,  
 οὐ Δᾶν· οὐ γάρ πω κατ' ἐμὸν νόον οὔτε τὸν ἐσθλὸν  
 Σικελίδαν νίκημι τὸν ἐκ Σάμω οὔτε Φιλητᾶν 40  
 αἰείδων, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.”  
 ὥς ἐφάμαν ἐπίταδες· ὁ δ' αἰπύλος ἀδὺν γελάσας,  
 “ τάν τοι” ἔφα “ κορύναν δωρύττομαι, οὔνεκεν ἐσσι  
 πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.  
 ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνῇ 45  
 ἴσον ὄρευσ κορυφᾷ τελέσαι δόμον εὐρυμέδοντος,  
 καὶ Μοισᾶν ὄρνιχες, ὅσοι ποτὶ Χίον ἀοιδὸν  
 ἀντία κοκκύζοντες ἐτώσια μοχθίζοντι.

ἀλλ' ἄγε βουκολικᾶς ταχέως ἀρχώμεθ' αἰοιδᾶς,  
 Σιμιχίδα· κήγῳ μὲν—ὄρη φίλος, εἴ τοι ἀρέσκει 50  
 τοῦθ' ὅ τι πρᾶν ἐν ὄρει τὸ μελύδριον ἐξεπόνασα.”

## ΛΥΚΙΔΑΣ

Ἔσσεται Ἀγεάνακτι καλὸς πλόος ἐς Μυτιλήναν,  
 χῶταν ἐφ' ἐσπερίοις ἐρίφοις νότος ὑγρὰ διώκη  
 κύματα, χώριόν ὅτ' ἐπ' ὠκεανῷ πόδας ἴσχη,  
 αἴκεν τὸν Λυκίδαν ὀπτεύμενον ἐξ Ἀφροδίτας 55  
 ῥύσσηται· θερμὸς γὰρ ἔρως αὐτῷ με καταίθει.  
 χάλκύνες στορεσεῦντι τὰ κύματα τάν τε θάλασσαν  
 τόν τε νότον τόν τ' εὖρον, ὃς ἔσχατα φυκία κινεῖ·  
 ἀλκύνες, γλαυκαῖς Νηρηῖσι ταί τε μάλιστα  
 ὀρνίχων ἐφίληθεν, ὅσαις τέ περ ἐξ ἁλὸς ἄγρα. 60  
 Ἀγεάνακτι πλόον διζημένῳ ἐς Μυτιλήναν  
 ὦρια πάντα γένοιτο, καὶ εὖπλοον ὄρμον ἴκοιτο.  
 κήγῳ τήνῳ κατ' ἄμαρ ἀνήτινον ἢ ῥοδόεντα  
 ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσω  
 τὸν Πτελεατικὸν οἶνον ἀπὸ κρατῆρος ἀφυξῶ 65  
 παρ πυρὶ κεκλιμένος, κύαμον δέ τις ἐν πυρὶ φρυξεί.  
 χά στιβὰς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν  
 κνύζα τ' ἀσφοδέλῳ τε πολυγνάμπτῳ τε σελίνῳ.  
 καὶ πίομαι μαλακῶς μεμνημένος Ἀγεάνακτος  
 αὐταῖσιν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων. 70  
 αὐλησεῦντι δέ μοι δύο ποιμένες, εἷς μὲν Ἀχαρνεύς,  
 εἷς δὲ Λυκωπίτας· ὁ δὲ Τίτυρος ἐγγύθεν ἀσεῖ,  
 ὥς ποκα τᾶς Ξενέας ἠράσσατο Δάφνις ὁ βούτας,  
 χῶς ὄρος ἀμφ' ἐπονεῖτο, καὶ ὥς δρύες αὐτὸν ἐθρήνευ,  
 Ἰμέρα αἴτε φύοντι παρ' ὄχθησιν ποταμοῖο, 75  
 εὔτε χιῶν ὥς τις κατετάκετο μακρὸν ὑφ' Αἴμον  
 ἢ Ἀθῶ ἢ Ῥοδόπαν ἢ Καύκασον ἐσχατόντα.

ἄσει δ' ὥς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ  
 ζῶν ἔοντα κακαῖσιν ἀτασθαλίαισιν ἄνακτος,  
 ὥς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι 80  
 κέδρον ἐς ἀδείαν μαλακοῖς ἄνθεσσι μέλισσαι,  
 οὔνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.  
 ὦ μακαριστὲ Κομάτα, τύ θην τάδε τερπνὰ πεπόνθεις,  
 καὶ τὺ κατεκλάσθης ἐς λάρνακα, καὶ τὺ μελίσσῃ  
 κηρία φερβόμενος ἔτος ὥριον ἐξεπόνασας. 85  
 αἴθ' ἐπ' ἐμεῦ ζῶοις ἐναρίθμιος ὥφελος εἶμεν,  
 ὥς τοι ἐγὼν ἐνόμενον ἀν' ὥρεα τὰς καλὰς αἴγας  
 φωνᾶς εἰσαῖων, τὺ δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις  
 ἀδὺν μελίσσόμενος κατεκέκλισο θεῖε Κομάτα.

Χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δὲ μετ'  
 αὐθις 90

κήγῳ τοί' ἐφάμαν· “ Λυκίδα φίλε, πολλὰ μὲν ἄλλα  
 Νύμφαι κῆμὲ δίδαξαν ἀν' ὥρεα βουκολέοντα  
 ἐσθλά, τά που καὶ Ζηνὸς ἐπὶ θρόνον ἄγαγε φάμα·  
 ἀλλὰ τόγ' ἐκ πάντων μέγ' ὑπείροχον, ᾧ τυ γεραίρειν  
 ἀρξέῃμ'· ἀλλ' ὑπάκουσον, ἐπεὶ φίλος ἔπλεο Μοῖσαις.”

## ΣΙΜΙΧΙΔΑΣ

Σιμιχίδα μὲν Ἐρωτες ἐπέπτарον· ἦ γὰρ ὁ δειλὸς  
 τόσσον ἐρᾷ Μυρτοῦς, ὅσον εἶαρος αἴγες ἐρᾶντι. 97  
 ὥρατος δ' ὁ τὰ πάντα φιλαίτατος ἀνὴρ τήνῳ  
 παιδὸς ὑπὸ σπλάγχνοισιν ἔχει πόθον. οἶδεν Ἀριστις,  
 ἐσθλὸς ἀνὴρ, μέγ' ἄριστος, ὃν οὐδέ κεν αὐτὸς ἀείδειν  
 Φοῖβος σὺν φόρμιγγι παρὰ τριπόδεσσι μεγάροι, 101  
 ὥς ἐκ παιδὸς Ἀρατος ὑπ' ὀστέον αἶθετ' ἔρωτι.  
 τὸν μοι Πάν, Ὀμόλας ἐρατὸν πέδον ὅστε λέλογχας,



ἄκκλητον κείνοιο φίλας ἐς χεῖρας ἐρείσαις,  
 εἴτ' ἐστ' ἄρα Φιλῖνος ὁ μαλθακὸς εἴτε τις ἄλλος. 105  
 κῆν μὲν ταῦτ' ἔρδης ὦ Πὰν φίλε, μή τί τυ παῖδες  
 Ἀρκαδικοὶ σκίλλαισιν ὑπὸ πλευράς τε καὶ ὦμους  
 τανίκα μαστίσδοιεν, ὅτε κρέα τυτθὰ παρείη·  
 εἰ δ' ἄλλως νεύσαις, κατὰ μὲν χροὰ πάντ' ὀνύχεσσι  
 δακνόμενος κνάσαιο καὶ ἐν κνίδαισι καθεύδοις, 110  
 εἵης δ' Ἡδωνῶν μὲν ἐν ὥρεσι χεῖματι μέσσω  
 Ἐβρον παρ ποταμὸν τετραμμένος ἐγγύθεν ἄρκτω,  
 ἐν δὲ θέρει πυμάτοισι παρ' Αἰθιόπεσσι νομεύοις  
 πέτρα ὑπο Βλεμύων, ὅθεν οὐκέτι Νείλος ὁρατός.  
 ὕμμες δ' Ὑετίδος καὶ Βυβλίδος ἀδὺν λιπόντες 115  
 νᾶμα καὶ Οἰκεῦντα, ξανθᾶς ἔδος αἰπὺ Διώνας,  
 ὦ μάλοισιν Ἐρωτες ἐρευθομένοισιν ὁμοῖοι,  
 βάλλετε μοι τόξοισι τὸν ἱμερόεντα Φιλῖνον,  
 βάλλετ', ἐπεὶ τὸν ξεῖνον ὁ δύσμορος οὐκ ἔλεει μεν.  
 καὶ δὴ μὰν ἀπίοιο πεπαίτερος, αἰ δὲ γυναῖκες 120  
 “αἰαῖ” φαντὶ “Φιλῖνε, τό τοι καλὸν ἄνθος ἀπορρεῖ.”  
 μηκέτι τοι φρουρέωμες ἐπὶ προθύροισιν Ἄρατε,  
 μηδὲ πόδας τρίβωμες· ὁ δ' ὄρθριος ἄλλον ἀλέκτωρ  
 κοκκύζων νάρκαισιν ἀνιαραῖσι διδοίη,  
 εἷς δ' ἀπὸ τᾶσδε φέριστε Μόλων ἄγχοιτο παλαίστρας,  
 ἄμμιν δ' ἀσυχία τε μέλοι γραία τε παρείη, 126  
 ἅτις ἐπιφθύζοισα τὰ μὴ καλὰ νόσφιν ἐρύκοι.

Τόσος' ἐφάμαν· ὁ δέ μοι τὸ λαγωβόλον, ἀδὺν  
 γελάσας

ὥς πάρος, ἐκ Μοισᾶν ξεινήιον ὥπασεν εἶμεν.

Χὼ μὲν ἀποκλίνας ἐπ' ἀριστερὰ τὰν ἐπὶ Πύξας 130  
 εἶρφ' ὁδόν, αὐτὰρ ἐγὼ τε καὶ Εὐκριτος ἐς Φρασιδάμω

στραφθέντες χῶ καλὸς Ἀμύντιχος ἔν τε βαθείαις  
 ἀδείας σχοίνοιο χαμευνίσιν ἐκλίνθημες  
 ἔν τε νεοτμάτοισι γεγαθότες οἶναρέοισι.  
 πολλαὶ δ' ἄμιν ὑπερθε κατὰ κρατὸς δονέοντο 135  
 αἵγειροι πτελέαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ  
 Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυζε.  
 τοὶ δὲ ποτὶ σκιαραῖς ὀροδαμνίσιν αἰθαλίωνες  
 τέττιγες λαλαγεῦντες ἔχον πόνον· ἅ δ' ὀλολυγὼν  
 τηλόθεν ἐν πυκιναῖσι βάτων τρύζεσκεν ἀκάνθαις. 140  
 ἄειδον κόρυδοι καὶ ἀκανθίδες, ἔστene τρυγῶν,  
 πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.  
 πάντ' ὥσδεν θέρεος μάλα πίνος, ὥσδε δ' ὀπώρας.  
 ὄχνη μὲν παρ ποσσὶ, παρὰ πλευραῖσι δὲ μᾶλα  
 δαψιλέως ἀμὴν ἐκυλίνδετο· τοὶ δ' ἐκέχυντο 145  
 ὄρπακες βραβίλοισι καταβρίθοντες ἔραζε·  
 τετράενες δὲ πίθων ἀπελύετο κρατὸς ἄλειφαρ.  
 Νύμφαι Κασταλίδες Παρνάσιον αἶπος ἔχοισαι,  
 ἄρά γέ πα τοιόνδε Φόλῳ κατὰ λάινον ἄντρον  
 κρατῆρ' Ἑρακλῆϊ γέρων ἐστήσατο Χείρων; 150  
 ἄρά γέ πα τῆνον τὸν ποιμένα τὸν ποτ' Ἀνάφῳ,  
 τὸν κρατερὸν Πολύφαμον, ὃς ὥρεσι νᾶας ἔβαλλε,  
 τοῖον νέκταρ ἔπεισε κατ' αὐλία ποσσὶ χορεῦσαι,  
 οἶον δὴ τόκα πῶμα διεκρανάσατε Νύμφαι  
 βωμῶ παρ Δάματρος ἀλφάδος; ἅς ἐπὶ σωρῶ 155  
 αὐθις ἐγὼ πᾶξαιμι μέγα πτύον, ἅ δὲ γελάσσαι  
 δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

## VIII

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ  
ΜΕΝΑΛΚΑΣ

Δάφνιδι τῷ χαρίεντι συνήντετο βουκολέοντι  
 μῆλα νέμων, ὥς φαντί, κατ' ὥρεα μακρὰ Μενάλκας.  
 ἄμφω τῷ γ' ἤστην πυρροτρίχῳ, ἄμφω ἀνήβῳ,  
 ἄμφω συρίσδεν δεδαημένῳ, ἄμφῳ αἰείδεν.  
 πρᾶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας· 5  
 “μυκητᾶν ἐπίουρε βοῶν Δάφνι, λῆς μοι αἰῖσαι;  
 φαμί τυ νικασεῖν, ὅσσον θέλω αὐτὸς αἰείδων.”  
 τὸν δ' ἄρα χῶ Δάφνις τοιῷδ' ἀπαμείβετο μύθῳ·  
 “ποιμὴν εἰροπόκων δόων συριγκτὰ Μενάλκα,  
 οὔποτε νικασεῖς μ', οὐδ' εἴ τι πάθοις τύγ' αἰείδων.” 10

## ΜΕΝΑΛΚΑΣ

χρήσδεις ὦν ἐσιδεῖν; χρήσδεις καταθεῖναι ἄεθλον;

## ΔΑΦΝΙΣ

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἄεθλον.

## ΜΕΝΑΛΚΑΣ

καὶ τίνα θησεύμεσθ', ὅτις ἀμῖν ἄρκιος εἴη;

## ΔΑΦΝΙΣ

μόσχον ἐγὼ θησῶ· τὸ δὲ θὲς ἰσομάτορα ἀμνόν.

## ΜΕΝΑΛΚΑΣ

οὐ θησῶ ποκα ἀμνόν, ἐπεὶ χαλεπὸς ὁ πατήρ μεν 15  
 χά μάρτηρ, τὰ δὲ μῆλα ποθέσπερα πάντ' ἀριθμεῖντι.

## ΔΑΦΝΙΣ

ἀλλὰ τί μὰν θησεῖς ; τί δὲ τὸ πλέον ἐξεῖ ὁ νικῶν ;

## ΜΕΝΑΛΚΑΣ

σύριγγ ἂν ἐπόησα καλὰν ἐγὼ ἐννεάφωνον,  
λευκὸν κηρὸν ἔχοισαν, ἴσον κάτω, ἴσον ἄνωθεν,  
ταύταν κατθείην, τὰ δὲ τῷ πατρὸς οὐ καταθησῶ. 20

## ΔΑΦΝΙΣ

ἦ μὰν τοι κήγῶ σύριγγ' ἔχω ἐννεάφωνον.  
λευκὸν κηρὸν ἔχοισαν, ἴσον κάτω, ἴσον ἄνωθεν.  
πρῶαν νιν συνέπαξ'· ἔτι καὶ τὸν δάκτυλον ἀλγέω  
τοῦτον, ἐπεὶ κάλαμός με διασχισθεὶς διέτμαξεν.

## ΜΕΝΑΛΚΑΣ

ἀλλὰ τίς ἄμμε κρινεῖ ; τίς ἐπάκοος ἔσσεται ἀμέων ; 25

## ΔΑΦΝΙΣ

τῆνον πῶς ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες ;  
ᾧ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φάλαρος ὑλακτεῖ.

Χοὶ μὲν παῖδες ἄυσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακοῦσαι.  
χοὶ μὲν παῖδες ἄειδον, ὁ δ' αἰπόλος ἤθελε κρίνειν.  
πρᾶτος δ' ὦν ἄειδε λαχὼν ἱυκτὰ Μενάλκας, 30  
εἶτα δ' ἀμοιβαίαν ὑπελάμβανε Δάφνις αἰοιδάν.  
[βουκολικάν· οὕτω δὲ Μενάλκας ἄρξατο πρᾶτος.]

## ΜΕΝΑΛΚΑΣ

Ἄγρεα καὶ ποταμοί, θεῖον γένος, αἵ τι Μενάλκας  
πήποχ' ὁ συριγκτὰς προσφιλεὶς ᾗσε μέλος,  
βόσκοιτ' ἐκ ψυχᾶς τὰς ἀμνάδας· ἦν δέ ποκ' ἔνθη 35  
Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

## ΔΑΦΝΙΣ

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἵπερ ὁμοῖον  
 μουσίσδει Δάφνις ταῖσιν ἀηδονίσι,  
 τοῦτο τὸ βουκόλιον πιαίνετε· κῆν τι Μενάλλας  
 τεῖδ' ἀγάγη, χαίρων ἄφθονα πάντα νέμοι. 40

## ΜΕΝΑΛΚΑΣ

ἐνθ' οἷς, ἐνθ' αἶγες διδυματόκοι, ἐνθα μέλισσαι  
 σμήνεα πληροῦσιν, καὶ δρύες ὑψίτεραι,  
 ἐνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπη,  
 χῶ ποιμὴν ξηρὸς τηνόθι χαί βοτάναι.

## ΔΑΦΝΙΣ

παντᾶ ἔαρ, παντᾶ δὲ νομοί, παντᾶ δὲ γάλακτος 45  
 οὔθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,  
 ἐνθ' ἃ καλὰ παῖς ἐπινίσσεται· αἱ δ' ἂν ἀφέρπη,  
 χῶ τὰς βῶς βόσκων χαί βόες αὐότεραι.

## ΜΕΝΑΛΚΑΣ

ὦ τράγε, τᾶν λευκᾶν αἰγῶν ἄνερ, ὦ βάθος ὕλας  
 μυρίον, (ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι) 50  
 ἐν τήνῳ γὰρ τήνος· ἴθ' ὦ κόλε καὶ λέγε· Μίλων,  
 ὁ Πρωτεὺς φώκας καὶ θεὸς ὦν ἔνεμε.

## ΔΑΦΝΙΣ

μή μοι γὰρ Πέλοπος, μή μοι χρύσεια τάλαντα  
 εἷη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·  
 ἀλλ' ὑπὸ τᾷ πέτρᾳ τᾷδ' ἄσομαι, ἀγκὰς ἔχων τυ, 55  
 σύννομα μῆλ' ἐσορῶν, τὰν Σικελὰν ἐς ἄλλα.

## ΔΑΦΝΙΣ

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ' αὐχμός,  
 ὄρνισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λίνα,



ἀνδρὶ δὲ παρθενικᾶς ἀπαλᾶς πόθος. ὦ πάτερ ὦ Ζεῦ,  
οὐ μόνος ἡράσθην· καὶ τὸ γυναικοφίλας. 60

Ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ἄεισαν·  
τὰν πυμάταν δ' ὥδ' ἀν οὕτως ἐξᾶρχε Μενάλκας.

Φεῖδεν τᾶν ἐρίφων, φεῖδεν λύκε τᾶν τοκάδων μεν,  
μηδ' ἀδίκει μ', ὅτι μικκὸς ἐὼν πολλαῖσιν ὁμαρτέω.  
ὦ Λάμπουρε κύον, οὕτω βαθὺς ὕπνος ἔχει τυ; 65  
οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.

ταὶ δ' οἶες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι  
ποίας· οὔτι καμείσθ', ὅκκ' αὖ πάλιν ἄδε φύηται.  
σίττα νέμεσθε νέμεσθε, τὰ δ' οὔθατα πλήσατε πᾶσαι,  
ὥς τὸ μὲν ὥρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀποθῶμαι.

Δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' αἰεῖδεν·  
Κῆμὲ γὰρ ἐκ τῶντρω σύνοφρυς κόρα ἐχθρὸς ἰδοῖσα  
τὰς δαμάλας παρελᾶντα καλὸν καλὸν ἦμεν ἔφασκεν·  
οὐ μὰν οὐδὲ λόγον ἐκρίθην ἄπο, τῶμπικρον αὐτᾶ,  
ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον. 75  
ἀδεῖ' ἅ φωνὰ τᾶς πόρτιος, ἀδὺ τὸ πνεῦμα·

[ἀδὺ δὲ χῶ μόσχος γαρύεται, ἀδὺ δὲ χά βῶς·]  
ἀδὺ δὲ τῷ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτεῖν.

τᾶ δρυὶ ταὶ βάλανοι κόσμος, τᾶ μαλίδι μᾶλα,  
τᾶ βοῖ δ' ἅ μόσχος, τῷ βουκόλῳ αἱ βόες αὐταί. 80

Ὡς οἱ παῖδες ἄεισαν, ὁ δ' αἰπόλος ὦδ' ἀγόρευεν·  
ἀδὺ τι τὸ στόμα τευ καὶ ἐφίμερος ὦ Δάφνι φωνά.  
κρέσσον μελπομένῳ τευ ἀκουέμεν ἢ μέλι λείχειν.  
λάξω τὰς σύριγγας· ἐνίκασας γὰρ αἰεῖδων.

68. ὅκα πάλιν MSS.: corr. Meineke, Fritzsche, vid. iv. 21 notam: ὅκα κα J. A. Hartung.

72. κάμ' ἐκ τῷ ἀντρω MSS. hiatus vix tolerando: corr. Briggs et Hermann.

74. τῶμπικρον Meineke (p. 479): τὸν πικρὸν vulg.

77. Versum eiecit Valckenaar. Huc ex ix. 7 translatus est.

82. τευ Hermann: τοι MSS.

αἶ δέ τι λῆς με καὶ αὐτὸν ἄμ' αἰπολέοντα διδάξαι, 85  
 τήναν τὰν μιτύλαν δωσῶ τὰ δίδακτρά τοι αἶγα,  
 ἄτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.

᾽Ως μὲν ὁ παῖς ἐχάρη καὶ ἀνάλατο καὶ πλατάγησε  
 νικάσας, οὕτως ἐπὶ ματέρι νεβρὸς ἄλοιτο.

ὥς δὲ κατεσμύχθη καὶ ἀνετράπετο φρένα λύπα 90  
 ὄτερος, οὕτω καὶ νύμφα γαμεθεῖσ' ἀκάχοιτο.

κῆκ τούτω πρᾶτος παρὰ ποιμέσι Δάφνις ἔγεντο,  
 καὶ Νύμφαν ἄκρηβος ἐὼν ἔτι Ναῖδα γάμεν.

## IX

ΒΟΥΚΟΛΙΑΣΤΑΙ ΔΑΦΝΙΣ ΚΑΙ  
 ΜΕΝΑΛΚΑΣ

[Βουκολιάζεο Δάφνι, τὸ δ' ὄδᾶς ἄρχεο πρᾶτος,  
 ὄδᾶς ἄρχεο Δάφνι, συναψάσθω δὲ Μενάλκας,  
 μόσχως βουσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρως.  
 χοῖ μὲν ἀμᾶ βόσκοιντο καὶ ἐν φύλλοισι πλανῶντο  
 μηδὲν ἀτιμαγελεύντες· ἐμὴν δὲ τὸ βουκολιάζευ 5  
 ἐκτόθεν, ἄλλωθεν δὲ ποτικρίνοιτο Μενάλκας.]

## ΔΑΦΝΙΣ

Ἄδὺ μὲν ἁ μόσχος γαρύεται, ἀδὺ δὲ χά βῶς,  
 ἀδὺ δὲ χά σῦριγξ χῶ βουκόλος, ἀδὺ δὲ κήγών.  
 ἔστι δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς, ἐν δὲ νένασται  
 λευκᾶν ἐκ δαμαλᾶν καλὰ δέρματα, τὰς μοι ἀπάσας 10  
 λὶψ κόμαρον τρωγούσας ἀπὸ σκοπιᾶς ἐτίναξε.

91. versus ut videtur corruptus: vide notas.

IX. 1-6. versus spurii et plane eiciendi.

6. ἐκτόθεν 'ex

ista parte': ἔμποθεν k: ἔκποθεν Briggs.

τῷ δὲ θέρευσ φρύγοντος ἐγὼ τόσσον μελεδαίνω,  
ὅσσον ἐρῶντε πατρὸς μύθων καὶ ματρὸς ἀκούειν.

Οὕτως Δάφνις ἄεισεν ἐμίν, οὕτως δὲ Μενάλκας.

MENALCAS

Αἴτνα μᾶτερ ἐμά, κήγῳ καλὸν ἄντρον ἐνοικέω 15  
κοίλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσσ' ἐν ὀνείρῳ  
φαίνονται, πολλὰς μὲν οἷς, πολλὰς δὲ χιμαίρας,  
ὧν μοι πρὸς κεφαλῇ καὶ πρὸς ποσὶ κῶεα κεῖται.  
ἐν πυρὶ δὲ δρυίνῳ χόρια ζεῖ, ἐν πυρὶ δ' αὔαι  
φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὦραν 20  
χειμάτος ἢ νωδὸς καρύων ἀμύλοιο παρόντος.

Τοῖς μὲν ἐπεπλάταγῃσα καὶ αὐτίκα δῶρον ἔδωκα,  
Δάφνιδι μὲν κορύναν, τὰν μοι πατρὸς ἔτρεφεν ἀγρός,  
αὐτοφυῇ, τὰν οὐδ' ἂν ἴσως μωμάσατο τέκτων,  
τήνῳ δὲ στρόμβῳ καλὸν ὄστρακον, ᾧ κρέας αὐτὸς 25  
σιτήθην πέτραισιν ἐν Ἰκαρίαισι δοκεύσας,  
πέντε ταμῶν πέντ' οὖσιν· ὁ δ' ἐγκαναχῆσατο κόχλῳ.

Βουκολικαὶ Μοῖσαι μάλα χαίρετε, φαίνετε δ' ὥδās,  
τάς ποκ' ἐγὼ τήνοισι παρὼν ἄεισα νομεῦσι,  
μηκέτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγγόνα φύσω. 30  
τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,  
ἴρηκες δ' ἴρηξιν, ἐμὴν δέ τε μοῖσα καὶ ὥδά.  
τᾶς μοι πᾶς εἴη πλείος δόμος. οὔτε γὰρ ὕπνος  
οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις  
ἄνθεα· τόσσον ἐμὴν Μοῖσαι φίλαι. οὐς μὲν ὀρεῦντι 35  
γαθεῦσαι, τοὺς δ' οὔτι ποτῶ δαλήσατο Κίρκη.

13. ἐρῶντε Tour. : ἐρῶν τὸ k : ἐρῶντι vulg. : ἐρῶντα Junt. : ἐρῶντι  
πατρὸς μέλεται καὶ μ. ἀκ. Bücheler. 28 sqq. versus a pre-  
cedentibus seiunxi ; secundum eam rationem quam in notis  
exposui. 30. φύσω Graef. : φύσης vulg. μήπω pro verbo μηκέτ'  
coni. Ziegl., at vide notas. 36. γαθεῦσαι Brunck. : γαθεῦσι(ν) MSS.

## X

## ΕΡΓΑΤΙΝΑΙ Η ΘΕΡΙΣΤΑΙ

ΜΙΛΩΝ

Ἐργατίνα βουκαῖε, τί νῦν ᾤζυρὲ πεπόνθεις ;  
 οὔθ' ἐδὼν ὄγμον ἄγειν ὀρθὸν δύναι, ὥς τὸ πρὶν ἄγεις,  
 οὔθ' ἅμα λαοτομεῖς τῷ πλατίον, ἀλλ' ἀπολείπη  
 ὥσπερ οἷς ποίμνας, ἅς τὸν πόδα κάκτος ἔτυψε.  
 ποίός τις δείλαν τυ καὶ ἐκ μέσῳ ἄματος ἐσση, 5  
 ὃς νῦν ἀρχόμενος τᾶς αὐλακος οὐκ ἀποτρώγεις ;

ΒΑΤΤΟΣ

Μίλων ὀψαμάτα, πέτρας ἀπόκομμ' ἀτεράμνω,  
 οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων ;

ΜΙΛΩΝ

οὐδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτα ἀνδρί ;

ΒΑΤΤΟΣ

οὐδαμά νυν συνέβα τοι ἀγρυπνήσαι δι' ἔρωτα ; 10

ΜΙΛΩΝ

μηδέ γε συμβαίη· χαλεπὸν χορίῳ κύνα γεῦσαι.

ΒΑΤΤΟΣ

ἀλλ' ἐγὼ ᾧ Μίλων ἔραμαι σχεδὸν ἐνδεκαταίῳς.

ΜΙΛΩΝ

ἐκ πίθῳ ἀντλείς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὄξος.

ΒΑΤΤΟΣ

τοιγάρτοι πρὸ θυρᾶν μοι ἀπὸ σπόρῳ ἄσκαλα πάντα.

ΜΙΛΩΝ

τίς δέ τυ τῶν παίδων λυμαίνεται ;

15

ΒΑΤΤΟΣ

ἅ Πολυβώτα,

ἃ πρᾶν ἀμάντεσσι παρ' Ἰπποκίωνι ποταύλει.

ΜΙΛΩΝ

εὔρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὦν ἐπεθύμεις.  
μάντις τοι τὰν νύκτα χροῖξειθ' ἃ καλαμαία.

ΒΑΤΤΟΣ

μωμᾶσθαί μ' ἄρχῃ τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλούτος,  
ἀλλὰ καὶ ὠφρόντιστος Ἔρως. μὴ δὴ μέγα μυθεῖν. 20

ΜΙΛΩΝ

οὐ μέγα μυθεῖμαι· τὸ μόνον κατάβαλλε τὸ λᾶον,  
καὶ τι κόρας φιλικὸν μέλος ἀμβάλεν. ἄδιον οὕτως  
ἐργαξῇ· καὶ μὰν πρότερόν ποκα μουσικὸς ἦσθα.

ΒΑΤΤΟΣ

Μοῖσαι Πιερίδες, συναείσατε τὰν ῥαδινάν μοι  
παῖδ'· ὦν γάρ χ' ἄψησθε θεαί, καλὰ πάντα ποεῖτε.  
Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες, 26  
ἰσχνὰν ἀλιόκαυστον, ἐγὼ δὲ μόνος μελίχλωρον.  
καὶ τὸ ἶον μέλαν ἐστὶ καὶ ἃ γραπτὰ ὑάκινθος,  
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρᾶτα λέγονται  
ἃ αἶξ τὰν κύτισον, ὃ λύκος τὰν αἶγα διώκει, 30  
ἃ γέρανος τῶροτρον, ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.  
αἶθε μοι ἦς, ὅσσα Κροῖσόν ποκα φαντὶ πεπαῖσθαι,  
χρῦσει ἀμφότεροί κ' ἀνεκείμεθα τᾶ Ἀφροδίτῃ,  
τὼς αὐλὼς μὲν ἔχοισα καὶ ἡ ῥόδον ἡ μᾶλον τύ,



σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας.  
 Βομβύκα χαρίεσσ', οἳ μὲν πόδες ἀστράγαλοί τευδ, 36  
 ἅ φωνὰ δὲ τρύχνος· τὸν μὰν τρόπον οὐκ ἔχω εἶπειν.

## ΜΙΛΩΝ

Ἦ καλὰς ἄμμι ποέων ἐλελήθει βοῦκος ἀοιδάς.  
 ὥς εὖ τὰν ἰδέαν τᾶς ἁρμονίας ἐμέτρησεν.  
 ὦμοι τῷ πώγωνος, ὃν ἀλιθίως ἀνέφυσα. 40  
 θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θείῳ Λιτυέρσα.

Δάματερ πολύκαρπε πολύσταχυν, τοῦτο τὸ λαῶν  
 εὐεργόν τ' εἶη καὶ κάρπιμον ὅττι μάλιστα.  
 Σφίγγετ' ἀμαλλοδέται τὰ δράγματα, μὴ παριῶν τις  
 εἴποι· “ σύκιναι ἄνδρες, ἀπώλετο χοῦτος ὁ μισθός.” 45  
 Ἐς βορέην ἄνεμον τᾶς κόρθυος ἅ τομὰ ὕμμιν  
 ἢ ζέφυρον βλεπέτω· πιαίνεται ὁ στάχυς οὕτως.  
 Σῆτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον·  
 ἐκ καλάμας ἄχυρον τελέθει τημόσδε μάλιστα.  
 Ἀρχεσθαι δ' ἀμῶντας ἐγείρομένω κορυδαλλῷ, 50  
 καὶ λήγειν εὐδοντος, ἐλινῦσαι δὲ τὸ καῦμα.  
 Εὐκτὸς ὁ τῷ βατράχῳ παῖδες βίος· οὐ μελεδαίνει  
 τὸν προπιεῖν ἐγχεῦντα· πάρεστι γὰρ ἄφθονον αὐτῷ.  
 Κάλλιον ὦπιμελητὰ φιλάργυρε τὸν φακὸν ἔψειν·  
 μή τι τάμης τὰν χεῖρα καταπρίων τὸ κύμινον. 55

Ταῦτα χρή μοχθεῖντας ἐν ἀλίῳ ἄνδρας αἰεῖδεν,  
 τὸν δὲ τεδὸν βουκαῖε πρέπει λιμηρὸν ἔρωτα  
 μυθίσδεν τᾷ ματρὶ κατ' εὐνὰν ὀρθρευοίσα.

48-50. vulgatam exhibui, neque mutandum quicquam. 53.  
 τὸν τὸ πιεῖν vulg. : text. Ch.

## XI

## ΚΥΚΛΩΨ

Οὐδὲν ποτ' τὸν ἔρωτα πεφύκει φάρμακον ἄλλο  
 Νικία οὐτ' ἔγχριστον, ἐμὴν δοκεῖ, οὐτ' ἐπίπαστον,  
 ἢ ταὶ Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἄδὺ  
 γίνετ' ἐπ' ἀνθρώποις, εὐρεῖν δ' οὐ ῥάδιόν ἐστι.  
 γινώσκειν δ' οἶμαί τυ καλῶς ἰατρὸν ἔοντα 5  
 καὶ ταῖς ἐννέα δὴ πεφιλάμενον ἔξοχα Μοίσαις.  
 οὕτω γοῦν ῥάιστα διᾶγ' ὁ Κύκλωψ ὁ παρ' ἀμῖν,  
 ὠρχαῖος Πολύφαμος, ὅκ' ἦρατο τᾶς Γαλατείας,  
 ἄρτι γενειάσδων περὶ τὸ στόμα τῶς κροτάφως τε.  
 ἦρατο δ' οὐ μάλοις οὐδὲ ῥόδοις οὐδὲ κικίννοις, 10  
 ἀλλ' ὀρθαῖς μανίαις, ἀγείτο δὲ πάντα πάρεργα.  
 πολλάκι ταὶ οἶες ποτὶ ταῦλιν αὐταὶ ἀπῆνθον  
 χλωρᾶς ἐκ βοτάνας· ὁ δὲ τὰν Γαλάτειαν αἰείδων  
 αὐτόθ' ἐπ' αἰόνος κατετάκετο φυκιέσσας  
 ἐξ αὐτῶν, ἔχθιστον ἔχων ὑποκάρδιον ἔλκος 15  
 Κύπριδος ἐκ μεγάλας, τό οἱ ἥπατι πᾶξε βέλεμνον.  
 ἀλλὰ τὸ φάρμακον εὖρε, καθεζόμενος δ' ἐπὶ πέτρας  
 ὑψηλᾶς ἐς πόντον ὀρῶν ἄειδε τοιαῦτα.  
 ὦ Λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;  
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἀρνός, 20  
 μύσχω γαυροτέρα, σφριγανωτέρα ὄμφακος ὠμᾶς.

XI. 10. οὐτι ῥόδοις οὐ μάλοις vulg. : corr. Ziegl. eo quod k. m.  
 voluerunt restituto. 14. αὐτοῦ ἐπ' k : αὐτῶ vulg. : αὐτόθ'

Ch. 21. σφριγανωτέρα v. l. in Schol. k : φιαρωτέρα vulg.

φοιτῆς δ' αὐθ' οὐτῶς, ὅκκα γλυκὺς ὕπνος ἔχῃ με,  
 οἷχῃ δ' εὐθὺς ἰοῖσ', ὅκκα γλυκὺς ὕπνος ἀνῇ με,  
 φεύγεις δ' ὥσπερ οἷς πολὺν λύκον ἀθρήσασα.  
 ἡράσθην μὲν ἔγωγα τεοῦς κόρα, ἀνίκα πρᾶτον 25  
 ἦνθες ἐμᾶ σὺν ματρὶ θέλοισ' ὑακίνθινα φύλλα  
 ἐξ ὄρεος δρέψασθαι, ἐγὼ δ' ὁδὸν ἀγεμόνευον.  
 παύσασθαι δ' ἐσιδὼν τυ καὶ ὕστερον οὐδέ τί πα νῦν  
 ἐκ τήνω δύναμαι· τὴν δ' οὐ μέλει, οὐ μὰ Δί' οὐδέν.  
 γινώσκω χαρίεσσα κόρα, τίνος ὄνεκα φεύγεις· 30  
 ὄνεκά μοι λασία μὲν ὀφρὺς ἐπὶ παντὶ μετώπῳ  
 ἐξ ὠτὸς τέταται ποτὶ θῶτερον ὥς μία μακρά,  
 εἷς δ' ὀφθαλμὸς ἔπεστι, πλατεῖα δὲ ρῖς ἐπὶ χεῖλει.  
 ἀλλ' οὗτος τοιοῦτος ἐὼν βοτὰ χίλια βόσκω,  
 κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω· 35  
 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὀπώρα,  
 οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθέες αἰεῖ.  
 συρίσδεν δ' ὥς οὔτις ἐπίσταμαι ᾧδε Κυκλώπων,  
 τὴν τὸ φίλον γλυκύμαλον ἀμᾶ κήμαντὸν αἰίδων  
 πολλάκι νυκτὸς ἄωρί. τρέφω δέ τοι ἔνδεκα νεβρῶς  
 πάσας μνηοφόρως καὶ σκύμνως τέσσερας ἄρκτων. 41  
 ἀλλ' ἀφίκευσο ποθ' ἀμέ, καὶ ἐξεῖς οὐδὲν ἔλασσον,  
 τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.  
 ἄδιον ἐν τῶντρῳ παρ' ἐμὴν τὰν νύκτα διαξείς.  
 ἐντὶ δάφναι τηνεῖ, ἐντὶ ῥαδιναὶ κυπάρισσοι, 45  
 ἔστι μέλας κισσός, ἔστ' ἄμπελος ἅ γλυκύκαρπος,  
 ἔστι ψυχρὸν ὕδωρ, τό μοι ἅ πολυδένδρεος Αἴτνα  
 λευκᾶς ἐκ χιόνος ποτὸν ἀμβρόσιον προῖητι.  
 τίς κα τῶνδε θάλασσαν ἔχειν καὶ κύμαθ' ἔλοιτο;

33. ὕπεστι Warton : edd. complures.  
 μαννοφόρως Schol. : corr. Fritzsche.

41. ἀμνοφόρως vulg.

αἰ δέ τοι αὐτὸς ἐγὼ δοκέω λασιώτερος ἦμεν, 50  
ἐντὶ δρυὸς ξύλα μοι καὶ ὑπὸ σποδῷ ἀκάματον πῦρ.  
καϊόμενος δ' ὑπὸ τεύς καὶ τὰν ψυχὰν ἀνεχοίμαν  
καὶ τὸν ἔν' ὀφθαλμόν, τῷ μοι γλυκερώτερον οὐδέν.  
ᾧμοι, ὃ τ' οὐκ ἔτεκέν μ' ἅ μᾶτηρ βραγχί' ἔχοντα,  
ὥς κατέδυν ποτὶ τὴν καὶ τὰν χέρα τευς ἐφίλασα, 55  
αἰ μὴ τὸ στόμα λῆς, ἔφερον δέ τοι ἡ κρίνα λευκὰ  
ἡ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι' ἔχοισαν.  
ἀλλὰ τὰ μὲν θέρεος, τὰ δὲ γίνεται ἐν χειμῶνι,  
ὥστ' οὐκ ἂν τοι ταῦτα φέρειν ἅμα πάντ' ἐδυνάθην.  
νῦν μὰν ᾧ κόριον, νῦν αὐτόγα νεῖν κε μάθοιμι, 60  
αἰκά τις σὺν ναῖ πλέων ξένος ᾧδ' ἀφίκηται,  
ὥς εἰδῶ, τί ποθ' ἀδὺν κατοικεῖν τὸν βυθὸν ὕμμιν.  
ἐξένθοις Γαλάτεια καὶ ἐξενθοῖσα λάθοιο  
ὥσπερ ἐγὼ νῦν ᾧδε καθήμενος οἴκαδ' ἀπενθεῖν.  
ποιμαίνειν δ' ἐθέλοις σὺν ἐμὴν ἅμα καὶ γάλ' ἀμέλγειν  
καὶ τυρὸν πᾶσαι τάμισον δριμεῖαν ἐνεῖσα. 66  
ἅ μᾶτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτᾶ·  
οὐδὲν πήποχ' ὅλως ποτὶ τὴν φίλον εἶπεν ὑπέρ μεν,  
καὶ ταῦτ' ἅμαρ ἐπ' ἅμαρ ὀρεῦσά με λεπτὸν ἐόντα.  
φασὼ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως μεν 70  
σφύζειν, ὥς ἀνιαθῇ, ἐπεὶ κήγὼν ἀνιῶμαι.  
ᾧ Κύκλωψ Κύκλωψ, πᾶ τὰς φρένας ἐκπεπότασαι;  
αἰκ' ἐνθὼν θαλάρως τε πλέκοις καὶ θαλλὸν ἀμάσας  
ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νῶν.  
τὰν παρεοῖσαν ἀμελγε. τί τὸν φεύγοντα διώκεις; 75  
εὐρησεῖς Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.  
πολλαὶ συμπαίσδέν με κόραι τὰν νύκτα κέλονται,

54. ὅ τ' seripsi: ὅτ' MSS. 60. Versus procul dubio corruptus: μεμαθεῦμαι m: γε μαθεῦμαι MSS. alii. 70. φασὼ vulg.: φλασῶ m k. 74. τάχα καὶ MSS.: corr. Ahrens.

κιχλίζοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακούσω  
 δῆλον ὅ τ' ἐν τᾷ γᾶ κήγώ τις φαίνομαι ἦμεν.

Οὕτω τοι Πολύφαμος ἐποίμεινεν τὸν ἔρωτα 80  
 μουσίσδων, ῥᾶον δὲ διαγ' ἢ εἰ χρυσὸν ἔδωκεν.

## XII

## ΑΙΤΗΣ

Ἦλυθες ὦ φίλε κοῦρε τρίτῃ σὺν νυκτὶ καὶ αἰοῖ;  
 ἦλυθες· οἱ δὲ ποθεῦντες ἐν ἡματι γηράσκουσιν.  
 ὅσπον ἔαρ χειμῶνος, ὅσπον μᾶλλον βραβίλοιο  
 ἄδιον; ὅσπον οἷς σφετέρας λασιωτέρα ἄρνός,  
 ὅσπον παρθενικὴ προφέρει τριγάμοιο γυναικός, 5  
 ὅσπον ἐλαφροτέρῃ μόσχου νεβρός, ὅσπον ἀηδῶν  
 συμπάντων λιγύφωνος αἰδοδοάτῃ πετεηνῶν,  
 τόσπον ἔμ' εὐφρανὰς τὺ φανείς, σκιερὰν δ' ὑπὸ φαγὸν  
 ἀελίου φρύγοντος ὁδοιπóρος ἔδραμον ὥς τις.  
 εἴθ' ὁμαλοὶ πνεύσειαν ἐπ' ἀμφοτέροισιν Ἐρωτες 10  
 νῶιν, ἐπεσσομένοις δὲ γενοίμεθα πᾶσιν αἰοιδά.  
 θείω δὴ τινε τῷδε μετὰ προτέροισι γενέσθην  
 φῶθ', ὁ μὲν εἴσπνηλος, φαίη χ' ὠμυκλαῖάσδων,  
 τὸν δ' ἔτερον πάλιν ὥς κεν ὁ Θεσσαλὸς εἴποι αἶταν.  
 ἀλλήλους δ' ἐφίλησαν ἴσῳ ζυγῷ. ἦ ῥα τότε ἦσαν 15  
 χρύσειοι πάλιν ἄνδρες, ὃ κἀντεφίλησ' ὁ φιληθείς.”  
 εἰ γὰρ τοῦτο πάτερ Κρονίδα πέλοι, εἰ γὰρ ἀγῆρω

79. ὅ τ' scripsi: cf. v. 54: ὅτ' MSS.

XII. 12. θείω Meineke: δοιῶ MSS. μετὰ προτ. Taylor: μέτ'  
 ἀμφοτέρ. vulg. 16. ὃ κἀντεφ. Ch.: ἔκ' ἀντεφ. vulg.: ὅτ' ἀντεφ.  
 Kiessl.



ἀθάνατοι, γενεαῖς δὲ διηκοσίαισιν ἔπειτα  
 ἀγγεῖλειεν ἐμοί τις ἀνέξοδον εἰς Ἀχέροντα·  
 “ ἡ σὴ νῦν φιλότης καὶ τοῦ χαρίεντος αἵτεω 20  
 πᾶσι διὰ στόματος, μετὰ δ’ ἡιθέοισι μάλιστα.”  
 ἀλλ’ ἦτοι τούτων μὲν ὑπέρτεροι Οὐρανίωνες  
 ἔσسونθ’ ὡς ἐθέλονται. ἐγὼ δέ σε τὸν καλὸν αἰνέων  
 ψεύδεα ῥινὸς ὑπερθεν ἀραιᾶς οὐκ ἀναφύσω.  
 ἦν γὰρ καί τι δάκης, τὸ μὲν ἀβλαβὲς εὐθύς ἔθηκας, 25  
 διπλάσιον δ’ ὤνασας, ἔχων δ’ ἐπίμετρον ἀπῆνθον.  
 Νισαῖοι Μεγαρήες ἀριστεύοντες ἐρετμοῖς,  
 ὄλβιοι οἰκείοιτε, τὸν Ἀττικὸν ὡς περίαλλα  
 ξεῖνον ἐτιμήσασθε Διοκλέα τὸν φιλόπαιδα.  
 αἰεὶ οἱ περὶ τύμβον ἀολλέες εἴαρι πράτῳ 30  
 κοῦροι ἐριδμαίνοντι φιλήματος ἄκρα φέρεσθαι.  
 ὃς δέ κε προσμάξῃ γλυκερώτερα χεῖλεσι χεῖλη,  
 βριθόμενος στεφάνοισιν ἐὰν ἐς μητέρ’ ἀπῆνθεν.  
 ὄλβιος, ὅστις παισὶ φιλήματα κεῖνα διαιτᾷ.  
 ἦ που τὸν χαροπὸν Γανυμήδεα πόλλ’ ἐπιβωτᾷ 35  
 Λυδίῃ ἴσον ἔχειν πέτρῃ στόμα, χρυσὸν ὁποῖη  
 πεύθονται μὴ φαῦλον ἐτήτυμω ἀργυραμοιβοί.

## XIII

## Υ Λ Α Σ

Οὐχ ἁμῖν τὸν Ἔρωτα μόνοις ἔτεχ’, ὡς ἔδοκεῦμες,  
 Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο.

37. ἐτήτυμον MSS. : text Ch. : τρίβοντες ἐτήτυμον Buech. : μὴ  
 φαῦλον ἔχῃ τύπον Wordsworth : quod cave accipias, non enim  
 signum quid sit sed metallum quale sit declarat lapis Lydius.

οὐχ ἅμῃν τὰ καλὰ πράτοις καλὰ φαίνεται εἶμεν,  
 οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἐσορῶμες·  
 ἀλλὰ καὶ ὠμφιτρύωνος ὁ χαλκεοκάρδιος υἱός, 5  
 ὃς τὸν λῖν ὑπέμεινε τὸν ἄγριον, ἤρατο παιδός,  
 τῷ χαρίεντος Ὑλα, τῷ τὰν πλοκαμίδα φορεῦντος,  
 καὶ νιν πάντ' ἐδίδαξε πατὴρ ὥσεί φίλον νιέα,  
 ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·  
 χωρὶς δ' οὐδέποκ' ἦς, οὔτ' εἰ μέσον ἄμαρ ὄροιτο, 10  
 οὔτ' ἄρ' ὅχ' ἅ λεύκιππος ἀνατρέχοι ἐς Διὸς Ἀώς,  
 οὐδ' ὀπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὀρῶεν,  
 σεισαμένας πτερὰ ματρὸς ἐπ' αἰθαλόεντι πετεῦρῳ,  
 ὥς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,  
 αὐτῷ δ' εὐ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη. 15  
 ἀλλ' ὅτε τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων  
 Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο  
 πασᾶν ἐκ πολίων προλελεγμένοι, ὧν ὄφελός τι,  
 ἵκετο χῶ ταλαεργὸς ἀνὴρ ἐς ἀφνειὸν Ἰωλκόν,  
 Ἄλκμηνης υἱὸς Μιδεάτιδος ἡρώϊνης, 20  
 σὺν δ' αὐτῷ κατέβαινε Ὑλας εὐεδρον ἐς Ἀργῷ,  
 ἅτις κυανεᾶν οὐχ ἤψατο συνδρομάδων ναῦς,  
 ἀλλὰ διεξάιξε—βαθὺν δ' εἰσέδραμε Φᾶσιν—  
 αἰετὸς ἐς μέγα λαῖτμα· ἀφ' οὗ τότε χοιράδες ἔσταν.  
 ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ 25  
 ἄρνα νέον βόσκοντι, τετραμμένου εἵαρος ἤδη,  
 τᾶμος ναυτιλίας μιμνάσκετο θεῖος ἄωτος  
 ἡρώων, κοῖλαν δὲ καθιδρυνθέντες ἐς Ἀργῷ  
 Ἑλλάσποντον ἵκοντο νότῳ τρίτον ἄμαρ ἀέντι,

XIII. 10-12. οὐτ' . . . in minutiis Zieglerum secutus sum.  
 11. ἀνατρέχοι Schaefer: ἀνατρέχει vulg. 24. ἐς Ch.: ὥς MSS.  
 vulg.

εἶσω δ' ὄρμον ἔθεντο Προποντίδος, ἔνθα Κιανῶν 30  
 αὐλάκας εὐρύνοντι βόες τρίβοντες ἄροτρα.  
 ἐκβάντες δ' ἐπὶ θίνα κατὰ ζυγὰ δαῖτα πένοντο  
 δειελινοί, πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.  
 λειμὼν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ,  
 ἔνθεν βούτομον ὀξὺ βαθύν τ' ἐτάμοντο κύπειρον. 35  
 κῶχεθ' Ὅγλας ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἰσῶν  
 αὐτῷ θ' Ἡρακλῇ καὶ ἀστεμφεῖ Τελαμῶνι,  
 οἳ μίαν ἄμφω ἐταῖροι αἰεὶ δαίνυντο τράπεζαν,  
 χάλκεον ἄγγος ἔχων. τάχα δὲ κράναν ἐνόησεν  
 ἡμένω ἐν χώρῃ· περὶ δὲ θρύα πολλὰ πεφύκει, 40  
 κυάνεόν τε χελιδόνιον χλωρόν τ' ἀδιάντον  
 καὶ θάλλοντα σέλινα καὶ εἰλιτενῆς ἄγρωστις.  
 ὕδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,  
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,  
 Εὐνείκα καὶ Μαλὶς ἔαρ θ' ὀρόωσα Νύχεια, 45  
 ἦτοι ὁ κοῦρος ἐπεῖχε ποτῷ πολυχανδέα κρωσσὸν  
 βάψαι ἐπειγόμενος, ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·  
 πασῶν γὰρ ἔρως ἀπαλὰς φρένας ἐξεσόβησεν  
 Ἀργεῖω ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ  
 ἀθρόος, ὥς ὅτε πυρσὸς ἀπ' οὐρανοῦ ἥριπεν ἀστῆρ 50  
 ἀθρόος, ἐν πόντῳ, ναύταις δέ τις εἶπεν ἐταῖροις·  
 “κουφότερ' ὧ παῖδες ποιείσθ' ὅπλα· πνευστικὸς οὖρος.”  
 Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κοῦρον ἔχουσιν  
 δακρυόεντ' ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν.  
 Ἀμφιτρυωνιάδας δὲ ταρασσόμενος περὶ παιδί 55  
 ᾤχετο, μαιωτιστὶ λαβὼν εὐκαμπέα τόξα  
 καὶ ῥόπαλον, τό οἱ αἰὲν ἐχάνδανε δεξιτερῇ χεῖρ.

48. ἐξεφόβησεν m corr. : ἐξεφθόβησεν k : ἀμφεκάλυψεν vulg. :  
 text. Jacobs. 52 πνευστικὸς k : πλευστικὸς vulgo.

τρὶς μὲν Ὑλαν αὔσεν, ὅσον βαρὺς ἤρυγε λαιμός·  
 τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν, ἀραιὰ δ' ἴκετο φωνὰ  
 ἐξ ὕδατος, παρεὼν δὲ μάλα σχεδὸν εἶδετο πόρρω. 60  
 ὡς δ' ὁπότε ἠυγένειος ἀπόπροθι λῆς ἐσακούσασθ',  
 νεβροῦ φθεγξαμένας τις ἐν οὔρεσιν ὠμοφάγος λῆς  
 ἐξ εὐνᾶς ἔσπευσεν ἐτοιμοτάταν ἐπὶ δαίτα·  
 Ἑρακλῆς τοιοῦτος ἐν ἀτρίπτοισιν ἀκάνθαις  
 παῖδα ποθῶν δεδόνητο, πολὺν δ' ἐπελάμβανε χώρον.  
 σχέτλιοι οἱ φιλέοντες· ἀλώμενος ὅσσ' ἐμόγησεν 66  
 οὔρεα καὶ δρυμούς, τὰ δ' Ἰήσονος ὕστερα πάντ' ἦς.  
 ναῦς γέμεν ἄρμεν' ἔχουσα μετάρσια τῶν παρεόντων,  
 ἰστία δ' ἡμίθεοι μεσονύκτιον ἐξεκάθαιρον  
 Ἑρακλῆα μένοντες. ὁ δ' ἅ πόδες ἄγον ἐχώρει 70  
 μαινόμενος· χαλεπὸς γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.  
 οὔτω μὲν κάλλιστος Ὑλας μακάρων ἀμιθρεῖται·  
 Ἑρακλέην δ' ἥρωες ἐκερτόμεον λιπονάυταν,  
 οὔνεκεν ἠρώησε τριακοντάζυγον Ἀργώ,  
 περὶ δ' ἐς Κόλχους τε καὶ ἄξενον ἴκετο Φᾶσιν. 75

## XIV

## ΚΤΝΙΣΚΑΣ ΕΡΩΣ Η ΘΥΩΝΙΧΟΣ.

## ΑΙΣΧΙΝΗΣ

Χαίρειν πολλὰ τὸν ἄνδρα Θυώνιχον.

## ΘΥΩΝΙΧΟΣ

ἀλλὰ τὸ ταῦτά,

Αἰσχίνα.

68. ναῦς μὲν k : corr. Hermann.

XIV. 1. τὸ αὐτὸ a : τοὶ αὐτὰ k : alii alia : ἀλλὰ omnes : ἄλλα τοιαῦτα Ahrens (Ziegl. Hiller) : text. Ch.

ΑΙΣΧΙΝΗΣ

ὥς χρόνιος.

ΘΥΩΝΙΧΟΣ

χρόνιος; τί δέ τοι τὸ μέλημα;

ΑΙΣΧΙΝΗΣ

πράσσομες οὐχ ὥς λῶστα Θυνώνιχε.

ΘΥΩΝΙΧΟΣ

ταῦτ' ἄρα λεπτός,

χῶ μύσταξ πολὺς οὔτος, ἀυσταλέοι δὲ κίκιννοι.

τοιούτος πρῶαν τις ἀφίκετο Πυθαγορικτάς, 5

ὥχρὸς κἀννυπόδητος· Ἀθηναῖος δ' ἔφατ' ἦμεν.

ἦρατο μὰν καὶ τήνος, ἐμὴν δοκεῖ, ὅπτῳ ἀλεύρω.

ΑΙΣΧΙΝΗΣ

παῖσδεις ὠγάθ' ἔχων· ἐμέ δ' ἅ χαρίεσσα Κυνίσκα  
ὕβρισδει· λασῶ δὲ μανείς ποκα, θριγὲς ἀνὰ μέσσον.

ΘΥΩΝΙΧΟΣ

τοιούτος μὲν αἰὲν τὸ φίλ' Αἰσχίνα, ἀσυχᾶ ὀξύς, 10

πάντ' ἐθέλων κατὰ καιρόν· ὅμως δ' εἶπον, τί τὸ καιρόν.

ΑΙΣΧΙΝΗΣ

ὠργεῖος κήγῳ καὶ ὁ Θεσσαλὸς ἵπποδιώκτας  
 Ἄπις καὶ Κλεύνικος ἐπίνομες ὁ στρατιώτας  
 ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοψα νεοσσῶς  
 θηλάζοντά τε χοῖρον, ἀνῶξα δὲ βίβλινον αὐτοῖς 15  
 εὐώδη, τετόρων ἐτέων, σχεδὸν ὥς ἀπὸ λανῶ.  
 βολβὸς κτεῖς κοχλίας ἐξηρέθη. ἥς πότος ἀδύς.  
 ἦδη δὲ προϊόντος, ἔδοξ' ἐπιχεῖσθαι ἄκρατον  
 ὦτινος ἦθελ' ἕκαστος· ἔδει μόνον ὦτινος εἰπεῖν.

10. ἀσύχα k: corr. Ahrens: ἄσυχος vulg.  
 κοχλ. vulg.: corr. Wordsw.

17. βολβός τις



ἄμμες μὲν φωνεῦντες ἐπίνομες, ὥς ἐδέδοκτο· 20  
 ἃ δ' οὐδὲν παρεόντος ἐμεῦ. τίν' ἔχειν με δοκεῖς νοῦν;  
 “οὐ φθεγξῇ; λύκον εἶδες.” ἔπαιξέ τις. “ὥς σοφός”  
 εἶπε,

κῆφᾶπτ'· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχνον ἄψας.  
 ἔστι Λύκος, Λύκος ἐστί, Λάβα τῷ γείτονος υἱός,  
 εὐμάκης ἀπαλός, πολλοῖς δοκέων καλὸς ἦμεν. 25  
 τούτῳ τὸν κλύμενον κατετάκετο τήνον ἔρωτα.  
 χάμῃν τοῦτο δι' ὥτ'ος ἔγεντό ποχ' ἄσυχᾶ οὕτως·  
 οὐ μὰν ἐξήταξα μάταν εἰς ἄνδρα γενειῶν.  
 ἦδη δ' ὦν πόσιος τοῖ τέσσαρες ἐν βάθει ἦμες,  
 χῶ Λαρισαῖος “τὸν ἐμὸν Λύκον” ἄδεν ἀπ' ἀρχᾶς, 30  
 Θεσσαλικόν τι μέλισμα, κακαὶ φρένες· ἃ δὲ Κυνίσκα  
 ἔκλαι' ἐξαπίνας θαλερώτερον ἢ παρὰ ματρὶ  
 παρθένος ἐξαέτης κόλπῳ ἐπιθυμήσασα.  
 τᾶμος ἐγώ, τὸν ἰσᾶς τὸ θυώνιχε, πύξ ἐπὶ κόρρας  
 ἦλασα, κᾶλλον αὐθις. ἀνείρυσσασα δὲ πέπλῳς 35  
 ἔξω ἀπώχετο θᾶσσον. “ἐμὸν κακόν, οὐ τοι ἀρέσκω;  
 ἄλλος τοι γλυκίων ὑποκόλπιος; ἄλλον ἰοῖσα  
 θάλπε φίλον. τήνῳ τεὰ δάκρυα μᾶλα ῥέοντι.”  
 μάστακα δοῖσα τέκνοισιν ὑπωροφίοισι χελιδὼν  
 ἄψορρον ταχινὰ πέτεται βίον ἄλλον ἀγείρειν· 40  
 ὠκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα  
 ἰθὺ δι' ἀμφιθύρῳ καὶ δικλίδος, ᾗ πόδες ἄγον.  
 αἰνός θην λέγεταί τις· ἔβα τάχα ταῦρος ἀν' ὕλαν.  
 εἵκατι· ταὶ δ' ὀκτώ, ταὶ δ' ἐννέα, ταὶ δὲ δέκ' ἄλλαι,  
 σάμερον ἐνδεκάτα, ποτίθει δύο, καὶ δύο μῆνες, 45

39. δοῖσα Medenbach-Wakker: δ' οἷα vulg., quod ita servat  
 Paley ut lacunam ante v. 40 statuat. 43. ἔβα καὶ ταῦρος  
 vulg.: ἔβα κένταυρος k p edd. recce.; text. Graefe.

ἐξ ᾧ ἀπ' ἀλλάλων. οὐδ' εἰ Θρακιστὶ κέκαρμαι,  
οἶδε. Λύκος νῦν πάντα, Λύκῳ καὶ νυκτὸς ἀνῶκται.  
ἄμμες δ' οὔτε λόγῳ τινὸς ἄξιοι οὔτ' ἀριθμητοί,  
δύστηνοι Μεγαρῆες ἀτιμοτάτῃ ἐνὶ μοίρῃ.  
κεῖ μὲν ἀποστέρξαιμι, τὰ πάντ' αὖ κεν εἰς δέον ἔρποι. 50  
νῦν δὲ πόθεν; μῦς, φαντί, Θυώνιχε, γεύμεθα πίσσας.  
χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος,  
οὐκ οἶδα. πλὰν Σῆμος ὁ τὰς Ἐπιχάλκῳ ἐρασθεὶς  
ἐκπλεύσας ὑγιῆς ἐπανῆνθ', ἐμὸς ἀλικιώτας.  
πλευσοῦμαι κῆγ' ὁ διαπόντιος, οὔτε κάκιστος 55  
οὔτε πρᾶτος ἴσως, ὁμαλὸς δέ τις ὁ στρατιώτας.

## ΘΥΩΝΙΧΟΣ

ᾧφελε μὰν χωρεῖν κατὰ νῶν τεόν, ᾧν ἐπεθύμεις  
Αἰσχίνα. εἰ δ' οὕτως ἄρα τοι δοκεῖ ὥστ' ἀποδαμεῖν,  
μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος,

## ΑΙΣΧΙΝΗΣ

τᾶλλα δ' ἀνὴρ ποῖός τις ἐλευθέρῳ οἷος ἄριστος; 60

## ΘΥΩΝΙΧΟΣ

εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἀδύς,  
εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ' ἔτι μᾶλλον,  
πολλοῖς πολλὰ διδούς, αἰτεύμενος οὐκ ἀνανεύων  
οἷα χρὴ βασιλῆ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντὶ  
Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει 65  
λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροις δὲ βεβακῶς  
τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,  
ᾧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα  
πάντες γηραλέοι, καὶ ἐπισχερὰ ἐς γένυν ἔρπει  
λευκαίνων ὁ χρόνος· ποιεῖν τι δεῖ, ᾧς γόνυ χλωρόν. 70

## XV

## ΣΥΡΑΚΟΥΣΙΑΙ Η ΑΔΩΝΙΑΖΟΥΣΑΙ

ΓΟΡΓΩ

"Ενδοὶ Πραξινόα ;

ΠΡΑΞΙΝΟΑ

Γοργοῖ φίλα, ὥς χρόνῳ. ἔνδοι.  
θαῦμ' ὅτι καὶ νῦν ἦνθες. ὄρη δίφρον Εὐνόα αὐτῇ.  
ἔμβαλε καὶ ποτίκρανον.

ΓΟΡΓΩ

ἔχει κάλλιστα.

ΠΡΑΞΙΝΟΑ

καθίζειν.

ΓΟΡΓΩ

ὦ τὰς ἀλεμάτω ψυχᾶς· μόλις ὕμμιν ἐσώθην  
Πραξινόα πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίππων. 5  
παντᾶ κρηπίδες, παντᾶ χλαμυδηφόροι ἄνδρες·  
ἀ δ' ὁδὸς ἄτρυτος· τὸ δ' ἐκαστάτῳ ὅσσον ἀποικεῖς.

ΠΡΑΞΙΝΟΑ

ταῦθ' ὁ πάραρος τήνος ἐπ' ἔσχατα γὰρ ἔλαβ' ἐνθὼν  
ἱλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὦμες  
ἀλλάλαις, ποτ' ἔριν, φθονερὸν κακόν, αἰὲν ὁμοῖος. 10

ΓΟΡΓΩ

μὴ λέγε τὸν τεδὸν ἄνδρα φίλα Δίκωνα τοιαῦτα,  
τῷ μικκῷ παρεόντος· ὄρη γύναι, ὥς ποθορῇ τυ.  
θάρσει Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφῦν.

XV. 4. ἀλεμάτω Scaliger : ἀδεμάτω k : ἀδαμάτου p. 7. ἐκαστέρῳ  
ἔμ' k : ἐκαστοτέρῳ ἔμ' vulg. : ἐκαστέρῳ ὦ μέλ' Meineke : text. Ch.

## ΠΡΑΞΙΝΟΑ

αἰσθάνεται τὸ βρέφος, ναὶ τὰν πότνιαν.

## ΓΟΡΓΩ

καλὸς ἀπφῦς.

## ΠΡΑΞΙΝΟΑ

ἀπφῦς μὰν τήνος τὰ πρόαν (λέγομες δὲ πρόαν θην 15  
πάντα) νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσδων  
ῆνθε φέρων ἄλας ἄμμιν, ἀνήρ τρισκαιδεκάπηχυσ.

## ΓΟΡΓΩ

χῶμδς ταῦτᾱ ἔχει, φθόρος ἀργυρίῳ, Διοκλείδας·  
ἐπταδράχμωσ κυνάδας, γραιᾶν ἀποτίλματα πηρᾶν,  
πέντε πόκωσ ἔλαβ' ἐχθές, ἅπαν ρύπον, ἔργον ἐπ'  
ἔργω. 20

ἀλλ' ἴθι τῷμπέχονον καὶ τὰν περονατρίδα λάξευ.  
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ  
θασόμεναι τὸν Ἀδωνιν· ἀκούω χρήμα καλόν τι  
κοσμεῖν τὰν βασίλισσαν.

## ΠΡΑΞΙΝΟΑ

ἐν ὀλβίῳ ὀλβια πάντα.

## ΓΟΡΓΩ

ὦν ἴδες, ὦν εἶπες καὶ ἰδοῖσα τὸ τῷ μὴ ἰδόντι. 25  
ἔρπειν ὥρα κ' εἴη.

## ΠΡΑΞΙΝΟΑ

ἀεργοῖς αἰὲν ἑορτά.

Εὐνόα, αἶρε τὸ νῆμα καὶ ἐς μέσον αἰνόθρυπτε  
θὲς πάλιν. αἱ γαλέαι μαλακῶς χρήζοντι καθεύδειν·  
κινεῦ δὴ, φέρε θᾶσσον ὕδωρ. ὕδατος πρότερον δεῖ.

18. ταῦτᾱ Ahrens: ταῦτά γ' vulg.: ταῦτ' k. 27. νᾶμα MSS.:  
corr. Kärcher.

ἀ δὲ σμάμα φέρει. δὸς ὅμως. μὴ δὴ πολὺ ἄπληστε.  
 ἔγχει ὕδωρ. δύστανε, τί μεν τὸ χιτώνιον ἄρδεις; 31  
 παῦε. ὁκοῖα θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.  
 ἀ κλᾶξ τᾶς μεγάλας πῇ λάρνακος; ὦδε φέρ' αὐτάν.

## ΓΟΡΓΩ

Πραξινοά, μάλα τοι τὸ καταπτυχὲς ἐμπερόναμα  
 τοῦτο πρέπει· λέγε μοι, πόσσω κατέβα τοι ἄφ' ἰστῶ;

## ΠΡΑΞΙΝΟΑ

μὴ μνάσης Γοργοῦ· πλέον ἀργυρίῳ καθαρῷ μνᾶν 36  
 ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

## ΓΟΡΓΩ

ἀλλὰ κατὰ γνῶμαν ἀπέβα τοι.

## ΠΡΑΞΙΝΟΑ

† τοῦτο κάλ' εἶπες.†

τῷμπέχονον φέρε μοι καὶ τὰν θολίαν κατὰ κόσμον  
 ἀμφίθες. οὐκ ἀξῶ τυ τέκνον. μορμῷ, δάκνει ἵππος.  
 δάκρυ', ὅσσα θέλεις, χωλὸν δ' οὐ δεῖ τυ γενέσθαι. 41  
 ἔρπωμες. Φρυγία, τὸν μικκὸν παῖσδε λαβοῖσα,  
 τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόκλαξον.  
 ὦ θεοί, ὅσος ὄχλος. πῶς καὶ πόκα τοῦτο περᾶσαι  
 χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι. 45  
 πολλά τοι ὦ Πτολεμαῖε πεποίηται καλὰ ἔργα,  
 ἐξ ὧ ἐν ἀθανάτοις ὁ τεκῶν· οὐδεὶς κακοεργὸς  
 δαλεῖται τὸν ἰόντα παρέρπων Αἰγυπτιστί,  
 οἷα πρὶν ἐξ ἀπάτας κεκροτημένοι ἄνδρες ἔπαισδον,  
 ἀλλάλοις ὁμαλοί, κακὰ παίγνια, πάντες ἐρειοί. 50

30. ἀ δὲ σμάμα Hermann: ἀδὲσνᾶμα k: ἄδ' ὡς νᾶμα Iunt. 37.  
 ποτέθηκα Valcken.: προτέθεικα vel -ηκα MSS. 41. δάκρυε MSS.:  
 corr. Porson.



ἀδίστα Γοργοί, τί γενοίμεθα ; τοὶ πολεμισταὶ  
 ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μή με πατήσης.  
 ὀρθὸς ἀνέστα ὁ πυρρός· ἴδ' ὥς ἄγριος. κυνοθαρσὴς  
 Εὐνόα, οὐ φευξῇ ; διαχρησεῖται τὸν ἄγοντα.  
 ὠνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδον. 55

ΓΟΡΓΩ

θάρσει Πραξινόα· καὶ δὴ γεγενήμεθ' ὅπισθεν,  
 τοὶ δ' ἔβαν ἐς χώραν.

ΠΡΑΞΙΝΟΑ

καὐτὰ συναγείρομαι ἤδη.  
 ἵππον καὶ τὸν ψυχρὸν ὄφιν τὰ μάλιστα δεδοίκα  
 ἐκ παιδός. σπεύδωμες· ὄχλος πολὺς ἄμμιν ἐπιρρεῖ.

ΓΟΡΓΩ

ἐξ αὐλᾶς ὦ μάτερ ; 60

ΓΡΑΥΣ

ἐγὼν ὦ τέκνα.

ΓΟΡΓΩ

παρενθεῖν  
 εὐμαρές ;

ΓΡΑΥΣ

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,  
 καλλίστα παίδων· πείρα θην πάντα τελεῖται.

ΓΟΡΓΩ

χρησμὸς ἂ πρεσβῦτις ἀπώχετο θεσπίξασα.

ΠΡΑΞΙΝΟΑ

πάντα γυναῖκες ἴσαντι, καὶ ὥς Ζεὺς ἀγάγεθ' Ἥρην.

ΓΟΡΓΩ

θαῖσαι Πραξινόα, περὶ τὰς θύρας ὅσος ὄμιλος. 65

## ΠΡΑΞΙΝΟΑ

θεσπέσιος. Γοργοῖ, δὸς τὰν χέρα μοι· λάβε καὶ τὸ  
 Εὐνόα Εὐτυχίδος· πότεχ' αὐτᾶ, μή τι πλαναθῇς.  
 πᾶσαι ἅμ' εἰσένθωμες· ἀπρίξ ἔχει Εὐνόα ἀμῶν.  
 οἴμοι δειλαία, δίχα μεν τὸ θερίστριον ἤδη  
 ἔσχισται Γοργοῖ. πὸτ τῷ Διός, εἴτι γένοιο 70  
 εὐδαίμων ὄνθρωπε, φυλάσσεο τῶμπέχονόν μεν.

## ΞΕΝΟΣ

οὐκ ἐπ' ἐμὴν μέν, ὅμως δὲ φυλαξεῦμαι·

## ΠΡΑΞΙΝΟΑ

ὄχλος ἄθρως.

ὠθεῦνθ' ὥσπερ ὕες.

## ΞΕΝΟΣ

θάρσει γύναι· ἐν καλῷ εἰμές.

## ΠΡΑΞΙΝΟΑ

κεῖς ὥρας κῆπειτα φίλ' ἀνδρῶν ἐν καλῷ εἵης  
 ἅμμε περιστέλλων. χρηστῷ κῶκτίρμονος ἀνδρός. 75  
 φλίβεται Εὐνόα ἅμιν· ἄγ' ὦ δειλὰ τὸ βιάξεν.  
 κάλλιστ'· ἔνδοι πᾶσαι, ὃ τὰν νυὸν εἴπ' ἀποκλάξας.

## ΓΟΡΓΩ

Πραξινόα, πόταγ' ὦδε. τὰ ποικίλα πρᾶτον ἄθρησον,  
 λεπτὰ καὶ ὡς χαρίεντα· θεῶν περονάματα φασεῖς.

## ΠΡΑΞΙΝΟΑ

πότνι' Ἀθαναία, ποῖαί σφ' ἐπόνασαν ἔριθοι, 80  
 ποῖοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν.  
 ὡς ἔτυμ' ἐστάκαντι, καὶ ὡς ἔτυμ' ἐνδινεῦντι,  
 ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τοι χρῆμ' ὄνθρωπος.

72. φυλαξεῦμαι D : -όμαι k. ὄχλος ἄθρως m : idem voluit k :  
 ἀθρόος ὄχλος vulg.

αὐτὸς δ' ὡς θαητὸς ἐπ' ἀργυρέας κατάκειται  
κλισμῶ, πρῶτον ἴουλον ἀπὸ κροτάφων καταβάλλων,  
ὁ τριφίλητος Ἄδωνις, ὃ κήν Ἀχέροντι φιλεῖται. 86

## ΕΤΕΡΟΣ ΞΕΝΟΣ

παύσασθ' ὦ δύσταντοι, ἀνάνυτα κωτίλλοισαι  
τρυγόνες. ἐκκναισεῦντι πλατειάσδοῖσαι ἅπαντα.

## ΓΟΡΓΩ

μᾶ, πόθεν ὦνθρωπος; τί δὲ τίν, εἰ κωτίλαι εἰμές;  
πασάμενος ἐπίτασσε. Συρακοσίαις ἐπιτάσσεις; 90  
ὡς δ' εἰδῆς καὶ τοῦτο· Κορίνθιαι εἰμές ἄνωθεν,  
ὡς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·  
δωρίσδεν δ' ἔξεστι δοκῶ τοῖς Δωριέεσσι.

## ΠΡΑΞΙΝΟΑ

μὴ φύη Μελιτῶδες ὃς ἀμῶν καρτερὸς εἴη,  
πλὰν ἐνός. οὐκ ἀλέγω μὴ μοι κενεὰν ἀπομάξης. 95

## ΓΟΡΓΩ

σίγη Πραξινόα· μέλλει τὸν Ἄδωνιν αἰεῖδεν  
ἀ τᾶς Ἀργείας θυγάτηρ πολυίδρις αἰιδός,  
ἅτις καὶ πέρυσιν τὸν ἰάλεμον ἀρίστευσε.  
φθεγξεῖται τι σάφ' οἶδα καλόν· διαθρύπτεται ἤδη.

## ΓΥΝΗ ΑΟΙΔΟΣ

Δέσποιν', ἀ Γολγῶς τε καὶ Ἰδάλιον ἐφίλασας 100  
αἰπεινάν τ' Ἐρύκαν, χρυσῶ παίζοις Ἀφροδίτα·  
οἶόν τοι τὸν Ἄδωνιν ἀπ' ἀενάω Ἀχέροντος  
μηνὶ δυωδεκάτῳ μαλακαὶ πόδας ἄγαγον ὦραι.  
βάρδισται μακάρων ὦραι φίλαι, ἀλλὰ ποθεῖναι  
ἔρχονται πάντεσσι βροτοῖς αἰεὶ τι φορεῦσαι. 105

98. πέρυτιν Ahrens: πέρχην k: Σπέρχιν vulg.: πέρυσιν Reiske.

Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,  
 ἀνθρώπων ὥς μῦθος, ἐποίησας Βερενίκαν,  
 ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός·  
 τὴν δὲ χαριζομένα, πολυώνυμε καὶ πολύναιε,  
 ἃ Βερενικεία θυγάτηρ Ἑλένα εἰκυῖα 110  
 Ἄρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.  
 πὰρ μὲν οἱ ὥρια κεῖται, ὅσα δρυὸς ἄκρα φέρονται,  
 πὰρ δ' ἀπαλοὶ κᾶποι πεφυλαγμένοι ἐν ταλαρίσκοις  
 ἀργυρείοις, Συρίῳ δὲ μύρῳ χρύσει' ἀλάβαστρα.  
 εἶδατα δ' ὅσσα γυναιῖκες ἐπὶ πλαθάνῳ πονέονται, 115  
 ἄνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ,  
 ὅσά τ' ἀπὸ γλυκερῷ μέλιτος τά τ' ἐν ὑγρῷ ἐλαίῳ,  
 πάντ' αὐτῷ πετεηνὰ καὶ ἐρπετὰ τεῖδε πάρεστι.  
 χλωραὶ δὲ σκιαᾶδες μαλακῷ βρίθοντι ἀνήθῳ  
 δέδμανθ'· οἱ δέ τε κῶροι ὑπερπωτῶνται Ἐρωτες, 120  
 οἷοι ἀηδονιδῆες ἀεξομενᾶν ἐπὶ δένδρων  
 πωτῶνται πτερύγων πειρώμενοι ὄζον ἀπ' ὄζω.  
 ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῷ ἐλέφαντος  
 αἰετοὶ οἶνοχόον Κρονίδα Διὶ παῖδα φέροντες.  
 “πορφύρεοι δὲ τάπητες ἄνω μαλακώτεροι ὕπνω,” 125  
 ἃ Μίλατος ἐρεῖ χά τὰν Σαμίαν κατά βόσκων·  
 ἔστρωται κλίνα τῷ Ἀδώνιδι τῷ καλῷ ἄλλα.  
 τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ῥοδόπαχυς Ἄδωνις  
 ὀκτωκαιδεκέτης ἢ ἐννεακαίδεχ' ὁ γαμβρός.  
 οὐ κεντεῖ τὸ φίλημ', ἔτι οἱ περὶ χεῖλεα πυρρά. 130  
 νῦν μὰν Κύπρις ἔχοισα τὸν αὐτᾶς χαιρέτω ἄνδρα·  
 ἀῶθεν δ' ἀμές νιν ἅμα δρόσῳ ἀθροαὶ ἔξω

116. μαλεύρῳ Bergk : ἄμ' ἀλεύρῳ MSS. 119. βρίθοντι Ch. :  
 βρίθοντες MSS. boni : -ουσαι vulg. : -ονται MS. unus. 121.  
 ἀεξομενᾶν Ahr. : -ων MSS. opt. 126. καταβόσκων MSS. : corr.  
 Ahrens.

οἴσεῦμες ποτὶ κύματ' ἐπ' αἰόνι πτύοντα,  
 λύσασαι δὲ κόμαν καὶ ἐπὶ σφυρὰ κόλπον ἀνείσαι  
 στήθεσι φαινομένοις λιγυρᾶς ἀρξώμεθ' αἰοιδᾶς. 135

Ἑρπεις ὦ φίλ' Ἀδωνι καὶ ἐνθάδε κείς Ἀχέροντα  
 ἡμιθέων, ὥς φαντί, μονώτατος. οὔτ' Ἀγαμέμνων  
 τοῦτ' ἔπαθ', οὔτ' Αἴας ὁ μέγας βαρυμάνιος ἥρως,  
 οὔθ' Ἑκτωρ Ἐκάβας ὁ γεραίτερος εἵκατι παίδων,  
 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθών, 140  
 οὔθ' οἱ ἔτι πρότερον Λαπίθαι καὶ Δευκαλίωνες,  
 οὐ Πελοπηιάδαι τε καὶ Ἀργεος ἄκρα Πελασγοί·  
 ἴλαθι νῦν φίλ' Ἀδωνι, καὶ ἐς νέωτ' εὐθυμήσαις.  
 καὶ νῦν ἦνθες Ἀδωνι, καὶ ὅκκ' ἀφίκη, φίλος ἡξείς.

## ΓΟΡΓΩ

Πραξινόα, τὸ χρῆμα σοφώτερον ἂ θήλεια. 145  
 ὀλβία ὅσσα ἴσατι, πανολβία ὥς γλυκὺ φωνεῖ.  
 ὦρα ὅμως κείς οἶκον. ἀνάριστος Διοκλείδας.  
 χώνηρ ὅξος ἅπαν, πεινᾶντι δὲ μηδὲ ποτένθης.  
 χαῖρε Ἀδων ἀγαπητέ· καὶ ἐς χαίροντας ἀφίκεν.

## XVI

## ΧΑΡΙΤΕΣ Η ΙΕΡΩΝ

Αἰεὶ τοῦτο Διὸς κούραις μέλει, αἰὲν αἰοιδοῖς,  
 ὑμνεῖν ἀθανάτους, ὑμνεῖν ἀγαθῶν κλέα ἀνδρῶν.  
 Μοῦσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ ἀείδοντι·  
 ἄμμες δὲ βροτοὶ οἶδε, βροτοὺς βροτοὶ ἀείδωμεν.  
 τίς γὰρ τῶν ὁπόσοι γλαυκὰν ναίουσιν ὑπ' αῶ 5  
 ἡμετέρας Χάριτας πετάσας ὑποδέξεται οἴκῳ  
 ἀσπασίως, οὐδ' αὖθις ἀδωρήτους ἀποπέμψει ;



αἶ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,  
 πολλά με τωθάξοισαι, ὅ τ' ἀλιθίαν ὁδὸν ἦνθον,  
 ὀκνηραὶ δὲ πάλιν κενεᾶς ἐν πυθμένι χηλοῦ 10  
 ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῖσαι,  
 ἐνθ' αἰεὶ σφισιν ἔδρα, ἐπὴν ἄπρηκτοι ἴκωνται.  
 τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλήσει;  
 οὐκ οἶδ'. οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν ὥς πάρος  
 ἐσθλοῖς

αἰνεῖσθαι σπεύδοντι, νενίκηνται δ' ὑπὸ κερδέων. 15  
 πᾶς δ' ὑπὸ κόλπῳ χεῖρας ἔχων πόθεν οἴσεται ἀθρεῖ  
 ἄργυρον, οὐδέ κεν ἰὸν ἀποτρίψας τινὶ δοίη,  
 ἀλλ' εὐθὺς μυθεῖται. “ἀπωτέρω ἢ γόνυ κνάμα·  
 αὐτῷ μοί τι γένοιτο· θεοὶ τιμῶσιν αἰοιδούς.  
 τίς δέ κεν ἄλλου ἀκούσαι; ἄλις πάντεσσιν” Ὀμηρος.  
 οὗτος αἰοιδῶν λῶστος, ὅς ἐξ ἐμεῦ οἴσεται οὐδέν.” 21

Δαιμόνιοι, τί δὲ κέρδος ὁ μυρίος ἔνδοθι χρυσὸς  
 κείμενος; οὐχ ἄδε πλούτου φρονέουσιν ὄνασις,  
 ἀλλὰ τὸ μὲν ψυχᾶ, τὸ δὲ καὶ τινι δοῦναι αἰοιδῶν·  
 πολλοὺς δ' εὖ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων 25  
 ἀνθρώπων, αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν,  
 μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ  
 μειλίσξαντ' ἀποπέμψαι, ἐπὴν ἐθέλωντι νέεσθαι,  
 Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας,  
 ὅφρα καὶ εἰν Ἀίδαο κεκρυμμένος ἐσθλὸς ἀκούσης, 30  
 μηδ' ἀκλεῆς μύρῃαι ἐπὶ ψυχροῦ Ἀχέροντος,  
 ὥσεί τις μακέλα τετυλωμένος ἔνδοθι χεῖρας  
 ἀχὴν ἐκ πατέρων πενίην ἀκτήμονα κλαίων.  
 πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἄνακτος Ἀλεῦα  
 ἄρμαλιῇν ἔμμηνον ἐμετρήσαντο πενέσται· 35

πολλοὶ δὲ Σκοπάδῃσιν ἐλαυνόμενοι ποτὶ σακοῦς  
 μόσχοι σὺν κεραῇσιν ἐμυκήσαντο βόεσσι,  
 μυρία δ' ἀμπεδίον Κραννώνιον ἐνδιάασκον  
 ποιμένες ἔκκριτα μῆλα φιλοξείνοισι Κρεώνδαις·  
 ἀλλ' οὐ σφιν τῶν ἡδος, ἐπεὶ γλυκὺν ἐξεκένωσαν 40  
 θυμὸν ἐς εὐρείαν σχεδίαν στυγνοῦ Ἀχέροντος,  
 ἄμναστοι δὲ τὰ πολλὰ καὶ ὄλβια τῆνα λιπόντες  
 δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,  
 εἰ μὴ κείνος ἀοιδὸς ὁ Κήιος αἶψα φωνέων  
 βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνομαστοὺς  
 ὀπλοτέροισι, τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι, 46  
 οἳ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦλθον ἀγώνων.  
 τίς δ' ἂν ἀριστῆας Λυκίων ποτέ, τίς κομῶντας  
 Πριαμίδας ἢ θῆλυν ἀπὸ χροιάς Κύκνον ἔγνω,  
 εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδοί; 50  
 οὐδ' Ὀδυσεὺς ἑκατόν τε καὶ εἴκοσι μῆνας ἀλαθείς  
 πάντας ἐπ' ἀνθρώπους, Ἀΐδαν τ' εἰς ἔσχατον ἐλθὼν  
 ζῶς, καὶ σπήλυγγα φυγῶν ὀλοοῖο Κύκλωπος,  
 δηναῖδν κλέος ἔσχευ, ἐσιγάθη δ' ἂν ὑφορβὸς  
 Εὐμαιος, καὶ βουσὶ Φιλοίτιος ἀμφ' ἀγελαίαις 55  
 ἔργον ἔχων, αὐτὸς τε περίσπλαγχνος Λαέρτης,  
 εἰ μὴ σφεας ὤνασαν Ἰάονος ἀνδρὸς ἀοιδαί.

Ἐκ Μοισᾶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι,  
 χρήματα δὲ ζῶντες ἀμαλδύνουσι θανόντων.  
 ἀλλ' ἴσος γὰρ ὁ μόχθος ἐπ' ἀόνι κύματα μετρεῖν, 60  
 ὅσσ' ἄνεμος χέρσονδε μετὰ γλαυκᾶς ἀλὸς ὠθεῖ,  
 ἢ ὕδατι νίξειν θολερὰν διαειδέει πλίνθον,  
 καὶ φιλοκερδείᾳ βεβλαμμένον ἄνδρα παρειπεῖν.

57. σφεας Ahrens : σφᾶς vulg. : σφας k p.  
 παρελθεῖν vulg.

63. παρειπεῖν s :

χαιρέτω ὃς τοιοῦτος, ἀνάριθμος δέ οἱ εἶη  
 ἄργυρος, αἰεὶ δὲ πλεόνων ἔχοι ἕμερος αὐτόν. 65  
 αὐτὰρ ἐγὼ τιμὴν τε καὶ ἀνθρώπων φιλότητα  
 πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοίμαν.  
 δίζημαι δ', ὅτινι θνατῶν κεχαρισμένος ἔνθω  
 σὺν Μοίσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθουσιν ἀοιδοῖς  
 κουράων ἀπάνευθε Διὸς μέγα βουλευόντος. 70  
 οὐπω μῆνας ἄγων ἔκαμ' οὐρανὸς οὐδ' ἐνιαυτούς·  
 πολλοὶ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι·  
 ἔσσεται οὗτος ἀνὴρ, ὃς ἐμεῦ κεχρήσεται ἀοιδοῦ,  
 ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας ἢ βαρὺς Αἴας  
 ἐν πεδίῳ Σιμόεντος, ὅθι Φρυγὸς ἡρίον Ἴλου. 75  
 ἤδη νῦν Φοίνικες ὑπ' ἡελίῳ δύνοντι  
 οἰκεῦντες Λιβύας ἄκρον σφυρὸν ἐρρίγασιν.  
 ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα  
 ἀχθόμενοι σακέεσσι βραχίονας ἱτεῖνοισιν·  
 ἐν δ' αὐτοῖς Ἰέρων προτέροις ἴσος ἠρώεσσι 80  
 ζώννυται, ἵππειαί δὲ κόρυν σκεπάουσιν ἔθειραι.  
 αἱ γὰρ Ζεῦ κύδιστε πάτερ καὶ πότνι' Ἀθάνα  
 κούρη θ', ἣ σὺν ματρὶ πολυκλήρων Ἐφυραίων  
 εἵληχας μέγα ἄστυ παρ' ὕδασι Λυσιμελείας,  
 ἐχθροὺς ἐκ νάσοιο κακὰ πέμψειεν ἀνάγκα 85  
 Σαρδόνιον κατὰ κῦμα, φίλων μόρον ἀγγέλλοντας  
 τέκνοις ἢδ' ἀλόχοισιν, ἀριθμητοὺς ἀπὸ πολλῶν·  
 ἄσπεά τε προτέροισι πάλιν ναίειτο πολίταις,  
 δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατὰκρας·  
 ἀγροὺς δ' ἐργάζονται τεθαλότας· αἱ δ' ἀνάριθμοι 90  
 μῆλων χιλιάδες βοτάνῃ διαπιανθεῖσαι  
 ἀμπεδίον βληχοῖντο, βόες δ' ἀγελαδὸν ἐς αὔλιν  
 ἐρχόμεναι σκνιφαῖον ἐπισπεύδοιεν ὁδίταν·

νειοὶ δ' ἐκπονέοιντο ποτὶ σπóρον, ἀνίκα τέττιξ  
 ποιμένας ἐνδίοις πεφυλαγμένος ἔνδοθι δένδρων 95  
 ἀχεί ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς ὄπλ' ἀράχναι  
 λεπτὰ διαστήσαιντο, βοᾶς δ' ἔτι μηδ' ὄνομ' εἶη.  
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέοιεν ἀοιδοὶ  
 καὶ πόντου Σκυθικοῖο πέραν καὶ ὅθι πλατὺ τεῖχος  
 ἀσφάλτῳ δῆσασα Σεμίραμις ἐμβασίλευεν. 100  
 εἷς μὲν ἐγώ, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους  
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελὰν Ἀρέθοισαν  
 ὑμνεῖν σὺν λαοῖσι καὶ αἰχμητὰν Ἰέρωνα.  
 ὦ Ἐτεόκλειοι θύγατρες θεαί, ὦ Μινύειον  
 Ὅρχομενὸν φιλέοισαι ἀπεχθόμενόν ποτε Θήβαις, 105  
 ἄκλητος μὲν ἔγωγε μένοιμί κεν, ἐς δὲ καλεύντων  
 θαρσήσας Μοῖσαισι σὺν ἀμετέραισιν ἰκοίμαν.  
 καλλείψω δ' οὐδ' ὕμμε· τί γὰρ Χαρίτων ἀγαπητὸν  
 ἀνθρώποις ἀπάνευθεν; αἰὲ Χαρίτεσσιν ἄμ' εἶην.

## XVII

## ΕΓΚΩΜΙΟΝ ΕΙΣ ΠΤΟΛΕΜΑΙΟΝ

Ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε Μοῖσαι,  
 ἀθανάτων τὸν ἄριστον ἐπὴν αὐδῶμεν ἀοιδαῖς·  
 ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω  
 καὶ πύματος καὶ μέσσος· ὁ γὰρ προφερέστατος ἄλλων.  
 ἥρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο, 5  
 ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν ἀοιδῶν·

αὐτὰρ ἐγὼ Πτολεμαῖον ἐπιστάμενος καλὰ εἰπεῖν  
 ὑμνήσαιμ'. ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.  
 Ἰδαν ἐς πολύδενδρον ἀνὴρ ὑλατόμος ἐλθὼν  
 παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργου. 10  
 τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,  
 οἷσι θεοὶ τὸν ἄριστον ἐτίμησαν βασιλῆων.

Ἐκ πατέρων οἷος μὲν ἔην τελέσαι μέγα ἔργον  
 Λαγείδας Πτολεμαῖος, ὅτε φρεσὶν ἐγκατάθοιτο  
 βουλάν, ἃν οὐκ ἄλλος ἀνὴρ οἶός τε νοῆσαι. 15  
 τῆνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν  
 ἀθανάτοις, καὶ οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ  
 δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδῶς  
 ἐδριάει, Πέρσαισι βαρὺς θεὸς αἰολομίτρας.  
 ἀντία δ' Ἡρακλῆος ἔδρα κενταυροφόνιο 20  
 ἱδρυται στερεοῖο τετυγμένα ἐξ ἀδάμαντος·  
 ἔνθα σὺν ἄλλοισιν θαλίας ἔχει οὐρανίδαισι,  
 χαίρων νύωνῶν περιώσιον νύωνοῖσιν,  
 ὅττι σφεων Κρονίδης μελέων ἐξείλετο γῆρας,  
 ἀθάνατοι δὲ καλεῦνται ἐοὶ νέποδες γεγαῶτες. 25  
 ἄμφω γὰρ πρόγονός σφιν ὁ καρτερὸς Ἡρακλείδας,  
 ἀμφοτέρω δ' ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.  
 τῷ καὶ ἐπεὶ δαίτηθεν ἱοὶ κεκορημένος ἤδη  
 νέκταρος εὐδόμοιο φίλας ἐς δῶμ' ἀλόχοιο,  
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτραν, 30  
 τῷ δὲ σιδάρειον σκύταλον κεχαραγμένον ὄζοις.  
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἥβης  
 ὄπλα καὶ αὐτὸν ἄγουσι γενειήταν Διὸς υἱόν.  
 οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα  
 ἔπρεπε θηλυτέrais, ὄφελος μέγα γειναμένοισι. 35



τᾷ μὲν Κύπρον ἔχοισα Διώνας πότνια κούρα  
 κόλπον ἐς εὐώδη ῥαδινὰς ἐσεμάξατο χεῖρας.  
 τῷ οὐπω τινὰ φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναικῶν,  
 ὅσσόν περ Πτολεμαῖος ἐὼν ἐφίλησεν ἄκοιτιν.  
 ἧ μὰν ἀντεφιλείτο πολὺ πλέον· ὧδέ κε παισὶ 40  
 θαρσήσας σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,  
 ὁππότε κεν φιλέων βαίνῃ λέχος ἐς φιλεούσης.  
 ἀστόργον δὲ γυναικὸς ἐπ' ἀλλοτρίῳ νόος αἰεὶ,  
 ῥήιδιοι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί.  
 κάλλει ἀριστεύουσα θεάων πότν' Ἀφροδίτα, 45  
 σοὶ τήνα μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα  
 εὐείδης Ἀχέροντα πολύστονον οὐκ ἐπέρασεν,  
 ἀλλὰ μιν ἀρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν  
 κυανέαν καὶ στυγνὸν αἰὲ πορθμῆα καμόντων,  
 ἐς ναὸν κατέθηκας, ἑὰς δ' ἀπεδάσσαι τιμᾶς. 50  
 πᾶσιν δ' ἥπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας  
 προσπνέει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.—  
 Ἀργεῖα κυάνοφρυ, σὺ λαοφόνον Διομήδεα  
 μισγομένα Τυδῆι τέκες, Καλυδώνιον ἄνδρα,  
 ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλλῆα 55  
 Αἰακίδα Πηλῆι, σὲ δ' αἰχμητὰ Πτολεμαῖε  
 αἰχμητᾷ Πτολεμαίῳ ἀρίζηλος Βερενίκα.  
 καί σε Κόως ἀτίταλλε βρέφος νεογιλλὸν ἔοντα,  
 δεξαμένα παρὰ ματρός, ὅτε πρῶταν ἶδες αἶω.  
 ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον 60  
 Ἀντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν·  
 ἡ δέ οἱ εὐμενέοισα παρίστατο, καδ δ' ἄρα πάντων  
 νωδυνίαν κατέχευε μελῶν· ὁ δὲ πατρὶ ἑοικῶς  
 παῖς ἀγαπητὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,

42. βαῖνοι p s : βαίνει vulg. : γρ. φέρει e : corr. Valck.

φᾶ δὲ καθαπτομένα βρέφους χείρεσσι φίλησιν· 65  
 “Ὀλβιε κοῦρε γένοιο, τίοις δέ με τόσσον, ὅσον περ  
 Δᾶλον ἐτίμησεν κυανάμπυκα Φοῖβος Ἀπόλλων·  
 ἐν δὲ μιᾷ τιμᾷ Τρίοπον καταθείῃ κολώναν,  
 ἴσον Δωριέεσσι νέμων γέρας ἐγγὺς ἐοῦσιν.  
 ἴσον καὶ Ῥήναιαν ἀναξ ἐφίλησεν Ἀπόλλων.” 70  
 Ὡς ἄρα νᾶσος ἔειπεν· ὁ δ’ ὑψόθεν ἔκλαγε φωνᾷ  
 ἐς τρεῖς ἀπὸ νεφέων μέγας αἰετὸς αἴσιος ὄρνις.  
 Ζηνὸς που τόδε σᾶμα. Διὶ Κρονίῳνι μέλονται  
 αἰδοῖοι βασιλῆες· ὁ δ’ ἔξοχος, ὃν κε φιλήσῃ  
 γεινόμενον τὰ πρῶτα· πολὺς δέ οἱ ὄλβος ὀπαδεῖ, 75  
 πολλὰς δὲ κρατέει γαίης, πολλὰς δὲ θαλάσσας.  
 μυρίαὶ ἄπειροί τε καὶ ἔθνεα μυρία φωτῶν  
 λήιον ἀλδήσκουσιν ὀφελλόμεναι Διὸς ὄμβρῳ·  
 ἀλλ’ οὔτις τόσα φύει, ὅσα χθαμαλὰ Αἴγυπτος,  
 Νεῖλος ἀναβλύζων διερὰν ὅτε βῶλακα θρύπτει. 80  
 οὐδέ τις ἄστεα τόσσα βροτῶν ἔχει ἔργα δαέντων.  
 τρεῖς μὲν οἱ πολίων ἑκατοντάδες ἐνδέδμηνται,  
 τρεῖς δ’ ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,  
 δοιαὶ δὲ τριάδες, μετὰ δὲ σφισιν ἐννεάδες τρεῖς·  
 τῶν πάντων Πτολεμαῖος ἀγῆνωρ ἐμβασιλεύει. 85  
 καὶ μὴν Φοινίκας ἀποτέμνεται Ἀρραβίας τε  
 καὶ Συρίας Λιβύας τε κελαινῶν τ’ Αἰθιοπῶν.  
 Παμφύλοισί τε πᾶσι καὶ αἰχμηταῖς Κιλικέσσι  
 σαμαίνει, Λυκίοις τε φιλοπτολέμοισί τε Καρσί  
 καὶ νάσοις Κυκλάδεσιν, ἐπεὶ οἱ νᾶες ἄρισται 90  
 πόντον ἐπιπλώοντι, θάλασσα δὲ πᾶσα καὶ αἶα  
 καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαῖῳ.  
 πολλοὶ δ’ ἱππῆες, πολλοὶ δέ μιν ἀσπιδιώται  
 χαλκῷ μαρμαίροντι σεσαγμένοι ἀμφαγέρονται.

ὄλβῳ μὲν πάντας κε καταβρίθῃ βασιλῆας· 95  
 τόσσον ἐπ' ἄμαρ ἕκαστον ἐς ἀφνεὸν ἔρχεται οἶκον  
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἔκκηλοι.  
 οὐ γάρ τις δηίων πολυκῆτεα Νεῖλον ὑπερβάς  
 περὶ δὲ ἐν ἀλλοτρίαισι βοὰν ἐστάσατο κώμαις,  
 οὐδέ τις αἰγιαλόνδε θαῶς ἐξάλατο ναὸς 100  
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίῃσι·  
 τοῖος ἀνὴρ πλατέεσσιν ἐνίδρυται πεδίοισι  
 ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλειν,  
 ᾧ ἐπὶ πάγχυ μέλει πατρώια πάντα φυλάσσειν  
 οἷ' ἀγαθῷ βασιλῇ, τὰ δὲ κτεατίζετο αὐτός. 105  
 οὐ μὰν ἀχρεῖός γε δόμῳ ἐνὶ πίοιι χρυσὸς  
 μυρμάκων ἄτε πλοῦτος αἰὲ κέχυται μογεόντων·  
 ἀλλὰ πολὺν μὲν ἔχοντι θεῶν ἐρικυδέες οἶκοι,  
 αἰὲν ἀπαρχομένοιο σὺν ἄλλοισιν γεράεσσι,  
 πολλὸν δ' ἰφθίμοισι δεδώρηται βασιλεῦσι, 110  
 πολλὸν δὲ πτολίεσσι, πολλὸν δ' ἀγαθοῖσιν ἐταίροις.  
 οὐδὲ Διωνύσου τις ἀνὴρ ἱεροὺς κατ' ἀγῶνας  
 ἔκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ἀοιδάν,  
 ᾧ οὐ δωτίναν ἀντάξιον ὥπασε τέχνας.  
 Μουσάων δ' ὑποφῆται αἰείδοντι Πτολεμαῖον 115  
 ἀντ' εὐεργεσίας. τί δὲ κάλλιον ἀνδρὶ κεν εἴῃ  
 ὀλβίῳ ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;  
 τοῦτο καὶ Ἀτρείδαισι μένει· τὰ δὲ μυρία τῆνα,  
 ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες,  
 ἀέρι παρὰ κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος· 120  
 μῦθος δὲ προτέρων τε καὶ ὧν ἔτι θερμὰ κονία

120. ἀέρι πᾶ p m k: corr. Heinsius: αἶδι πάντα Pflugk  
 (Meineke, Ziegl.) male: ἀερίᾳ Schmidt. 121. τε καὶ ἂν optime  
 conl. Briggs: τοκέων MSS.

στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἵχνη,  
 ματρὶ φίλᾳ καὶ πατρὶ θυώδεας εἴσατο ναοὺς·  
 ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἡδ' ἐλέφαντι  
 ἵδρυται πάντεσσιν ἐπιχθονίοισιν ἀρωγούς. 125  
 πολλὰ δὲ πιανθέντα βοῶν ὄγε μῆρία καίει  
 μῆσι περιπλομένοισιν ἐρευθομένων ἐπὶ βωμῶν,  
 αὐτὸς τ' ἰφθίμα τ' ἄλοχος, τᾶς οὔτις ἀρείων  
 νυμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,  
 ἐκ θυμοῦ στέργοισα κασίγνητόν τε πόσιν τε. 130  
 ὦδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,  
 οὓς τέκετο κρείουσα Ῥέα βασιλῆας Ὀλύμπου·  
 ἐν δὲ λέχος στόρνυσιν ἰαύειν Ζηνὶ καὶ Ἥρῃ  
 χεῖρας φοιβήσασα μύροις ἔτι παρθένος Ἴρις.  
 χαῖρε ἄναξ Πτολεμαῖε· σέθεν δ' ἐγὼ ἴσα καὶ  
 ἄλλων  
 μνάσομαι ἡμιθέων, δοκέω δ' ἔπος οὐκ ἀπόβλητον 136  
 φθέγξομαι ἔσσομένοις· ἀρετὴν γε μὲν ἐκ Διὸς αἰτεῦ.

## XVIII

## ΕΛΕΝΗΣ ΕΠΙΘΑΛΑΜΙΟΣ

Ἐν ποκ' ἄρα Σπάρτα ξανθότριχι παρ Μενελάῳ  
 παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχοισαι  
 πρόσθε νεογράπτω θαλάμῳ χορὸν ἐστάσαντο,  
 δώδεκα τὰι πρᾶται πόλιος, μέγα χρῆμα Λακαινᾶν,

126. ὄγε Meineke: ὅτε k: ὅδε m s: ἐπὶ vulg.

XVIII. Hoc et quæ subsequuntur idyllia usque ad XXVIII in k desunt.

ἀνίκα Τυνδαριδᾶν κατεδέξατο τὰν ἀγαπητὰν 5  
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρείος υἱός.  
 αἶειδον δ' ἄρα πᾶσαι ἐς ἐν μέλος ἐγκροτέοισαι  
 ποσσὶ περιπλέκτοισι, ὑπὸ δ' ἴαχε δῶμ' ὑμεναῖω.

Οὕτω δὴ πρωιζὲ κατέδραθες ὦ φίλε γαμβρέ;  
 ἦ ῥά τις ἐσσι λῖαν βαρυγούνατος; ἦ ῥα φίλυπνος; 10  
 ἦ ῥα πολὺν τιν' ἔπινες, ὅ τ' εἰς εὐνὰν κατεβάλλευ;  
 εὔδειν μὰν σπεύδοντα καθ' ὥραν αὐτὸν ἐχρῆν τυ,  
 παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ ματρὶ  
 παῖσδεν ἐς βαθὺν ὄρθρον, ἐπεὶ καὶ ἕνας καὶ ἐς ἁῶ  
 κείς ἔτος ἐξ ἔτεος Μενέλαε τεὰ νυδὸς ἄδε 15  
 ὄλβιε γάμβρ', ἀγαθὸς τις ἐπέπταρεν ἐρχομένῳ τοι  
 ἐς Σπάρταν, ἅπερ ὅλλοι ἀριστέες, ὥς ἀνύσαιο.  
 μῦθος ἐν ἡμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς.  
 Ζηνὸς τοι θυγάτηρ ὑπὸ τὰν μίαν ἵκετο χλαῖναν,  
 οἷα Ἀχαιᾶδων γαῖαν πατεῖ οὐδὲ μὲν ἄλλα. 20  
 ἦ μέγα κέν τι τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.  
 ἄμμες δ' αἰ πᾶσαι συνομάλικες, αἷς δρόμος ωτύος  
 χρισαμέναις ἀνδριστὶ παρ' Εὐρώτῳ λοετροῖς,  
 τετράκισ ἐξήκοντα κόραι, θῆλυς νεολαία,  
 τᾶν οὐδέν τις ἄμωμος, ἐπεὶ χ' Ἑλένα παρισωθῇ. 25  
 Ἄως ἀντέλλοισα καλὸν διέφανε πρόσωπον,  
 πότνια νύξ τό τε λευκὸν ἔαρ χειμῶνος ἀνέντος·  
 ὦδε καὶ ἁ χρυσέα Ἑλένα διαφαίνεται ἐν ἁμῖν.  
 πιεῖρα μέγα λαὸν ἀνέδραμε κόσμος ἀρούρα  
 ἦ κάψω κυπάρισσος ἦ ἄρματι Θεσσαλὸς ἵππος. 30  
 ὦδε καὶ ἁ ῥοδόχρως Ἑλένα Λακεδαίμονι κόσμος.  
 οὐτέ τις ἐκ θαλάρῳ πανίσδεται ἔργα τοιαῦτα,

5. Τυνδαριδᾶν Ahrens : -ιδαν D<sup>b</sup> : -ίδα MSS. alii. κατεδέξατο  
 Ch., vid. notas. 27. τό τε Ch. : ἄτε MSS.



οὐτ' ἐνὶ δαιδαλέῳ πυκινώτερον ἄτριον ἰσθῶ  
κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεόντων.  
οὐ μὰν οὐδὲ λύραν τις ἐπίσταται ὧδε κροτῆσαι 35  
Ἄρτεμιν αἰείδοισα καὶ εὐρύστερνον Ἀθάναν,  
ὥς Ἑλένα, τᾶς πάντες ἐπ' ὄμμασιν ἕμεροι ἐντί.  
ὦ καλὰ ὦ χαρίεσσα κόρα, τὸ μὲν οἰκέτις ἤδη,  
ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα  
ἐρψεύμεσ τεφάνως δρεψεύμεναι ἀδὺ πνέοντας, 40  
πολλὰ τεοῦς Ἑλένα μεμναμένοι ὥς γαλαθηναὶ  
ἄρνες γειναμένας ὄιος μαστὸν ποθέοισαι.  
πρᾶταί τοι στέφανον λωτῶ χαμαὶ αὐξομένοιο  
πλέξασαι σκιερὰν καταθήσομεν ἐς πλατάνιστον,  
πρᾶται δ' ἀργυρέας ἐξ ὀλπίδος ὑγρὸν ἄλειφαρ 45  
λαζύμεναι σταξεῦμεσ ὑπὸ σκιερὰν πλατάνιστον·  
γράμματα δ' ἐν φλοιῷ γεγράψεται, (ὥς παριὼν τις  
ἀννεΐμῃ,) Δωριστί· σέβον μ'. Ἑλένας φυτὸν εἰμί.

Χαίροις ὦ νύμφα, χαίροις εὐπένθερε γαμβρέ.  
Λατῶ μὲν δοίῃ, Λατῶ κουροτρόφος ὕμμιν 50  
εὐτεκνίαν, Κύπρις δέ, θεὰ Κύπρις ἴσον ἔρασθαι  
ἀλλάλων, Ζεὺς δέ, Κρονίδας Ζεὺς ἀφθιτον ὄλβον,  
ὥς ἐξ εὐπατριδᾶν εἰς εὐπατρίδας πάλιν ἔνθη.  
εὐδετ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες  
καὶ πόθον, ἔγρεσθαι δὲ πρὸς ἁῶ μῆπιλάθησθε. 55  
νεύμεθα κᾶμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος ἀοιδὸς  
ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὐτριχα δειράν.  
Ἵμῃν ὦ Ὑμέναιε, γάμῳ ἐπὶ τῷδε χαρεΐης.

## XIX

## ΚΗΡΙΟΚΛΕΠΤΗΣ

Τὸν κλέπταν πότε Ἔρωτα κακὰ κέντασε μέλισσα  
 κηρίον ἐκ σίμβλων συλεύμενον, ἄκρα δὲ χειρῶν  
 δάκτυλα πάνθ' ὑπένυξεν. ὁ δ' ἄλγεε καὶ χέρ' ἐφύση  
 καὶ τὰν γὰν ἐπάταξε καὶ ἄλατο, τᾷ δ' Ἀφροδίτῃ  
 δείξεν τὰν ὀδύναν καὶ μέμφετο, ὅττι γε τυτθὸν 5  
 θηρίον ἐστὶ μέλισσα καὶ ἀλίκα τραύματα ποιεῖ.  
 χά μᾶτηρ γελάσασα· τί δ'; οὐκ ἴσος ἐσσι μελίσσαις;  
 ὥς τυτθὸς μὲν ἔφυε, τὰ δὲ τραύματα ταλίκα ποιεῖς.

## XX

## ΒΟΥΚΟΛΙΣΚΟΣ

Εὐνείκα μ' ἐγέλαξε θέλοντά μιν ἀδὺ φιλῆσαι,  
 καὶ μ' ἐπικερτομέοισα τάδ' ἔννεπεν· “ ἔρρ' ἀπ' ἐμείῳ.  
 βουκόλος ὦν ἐθέλεις με κύσαι τάλαν; οὐ μεμάθηκα  
 ἀγροίκως φιλέειν, ἀλλ' ἀστικὰ χεῖλεα θλίβειν.  
 μή τύ γέ μευ κύσσης τὸ καλὸν στόμα μηδ' ἐν ὀνείροις.  
 οἷα βλέπεις, ὅπποῖα λαλεῖς, ὥς ἄγρια παῖσδεις, 6

XIX. Servatum hoc carmen in MS. 23 unde sumpserunt librarii MSS<sup>orum</sup> c. 11: Iuntina ita ex Aldina derivata est ut coniec-  
 turas Musuri hic illic exhibuerit. 8. ὥς Schaefer: χῶ MS.:  
 ὁς Valck. ἔφυε Meineke, Ziegler: ἔης MS.

XX. Collationem librorum praebet Hiller, *Beiträge*, p. 112.  
 Habent poema codd. M. 11. c. 18; quorum prorsus neglegendi  
 c. 18. Omnes ad unum redigendi sunt Φ. Aldina ex 11 fluxit.  
 Iuntina M. Musuri coniecturas continet.

ὥς τρυφὲρ' αἰκάλλεις, ὥς κωτίλα ῥήματα φράσδεις·  
 ὥς μαλακὸν τὸ γένειον ἔχεις, ὥς ἀδέα χαίταν.  
 χεῖλέα τοι νοσέοντι, χέρεις δέ τοι ἐντὶ μέλαιναι,  
 καὶ κακὸν ἐξόσδεις. ἀπ' ἐμεῦ φύγε, μή με μολύνῃς." 11  
 τοιάδε μυθίζοισα τρὶς εἰς ἓδ' ἐπτυσε κόλπον,  
 καὶ μ' ἀπὸ τᾶς κεφαλᾶς ποτὶ τὴν πόδε συνεχὲς εἶδε  
 χεῖλεσι μυχθίζοισα καὶ ὄμμασι λοξὰ βλέποισα,  
 καὶ πολὺ τᾷ μορφᾷ θηλύνετο, καὶ τι σεσαρὸς  
 καὶ σοβαρόν μ' ἐγέλαξεν. ἐμοὶ δ' ἄφαρ ἔρρεεν αἶμα,  
 καὶ χροὰ φοινίχθην ὑπὸ τῷ λυγροῦ ὥς ῥόδον ἔρσα. 16  
 χά μὲν ἔβα με λιποῖσα· φέρω δ' ὑποκάρδιον ὄργάν,  
 ὅττι με τὸν χάριέντα κακὰ μωμήσασθ' ἐταίρα.  
 ποιμένες, εἵπατέ μοι τὸ κρήγυνον· οὐ καλὸς ἐμμί;  
 ἄρά τις ἐξαπίνης με θεὸς βροτὸν ἄλλον ἔτευξε; 20  
 καὶ γὰρ ἐμοὶ τὸ πάροιθεν ἐπάνθεεν ἀδύ τι κάλλος  
 ὥς κισσὸς ποτὶ πρέμνον, ἐμὴν δ' ἐπύκαζεν ὑπήναν,  
 χαῖται δ' οἷα σέλινα περὶ κροτάφοισι κέχυντο,  
 καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπε μελαίναις·  
 ὄμματά μοι γλαυκᾶς χαροπώτερα πολλὸν Ἀθάνας, 25  
 καὶ στόμα δ' αὖ πακτᾶς γλυκερώτερον, ἐκ στομάτων δὲ  
 ἔρρεέ μοι φωνὰ γλυκερωτέρα ἢ μέλι κηρῶ.  
 ἀδὺ δέ μοι τὸ μέλισμα, καὶ ἦν σύριγγι μελίσδω,  
 κῆν αὐλῶ δονέω, κῆν δώνακι, κῆν πλαγιαυλῶ.  
 καὶ πᾶσαι καλὸν με κατ' ὥρεα φαντὶ γυναῖκες, 30  
 καὶ πᾶσαί με φιλεῦντι· τὰ δ' ἀστικά μ' οὐκ ἐφίλασεν,  
 ἀλλ' ὅτι βουκόλος ἐμμί παρέδραμε κοῦποτ' ἀκούει,  
 ὥς ὁ καλὸς Διόνυσος ἐν ἄγκεσι πόρτιν ἔλαυνεν·

7. τρυφερὸν καλέεις Φ: λαλέεις Iunt.: corr. Ahrens. 13.  
 μυθίζοισα Φ: μυχθίζοισα 18 corr. (coni.), vid. Hiller, *Beiträge* 15.  
 15. μέγ' ἔλεξεν Φ. 16. τῷ λυγροῦ φ.: corr. Musurus. 33. ὥς ὁ Graefe:  
 χά 11: ὁ M: ὥς καλὸς Musurus. ἐλαυνεῖ vulg.: correx. Graefe.

οὐκ ἔγνω δ', ὅτι Κύπρις ἐπ' ἀνέρι μήνατο βούτα  
καὶ Φρυγίοις ἐνόμεισεν ἐν ὥρεσι καὶ τὸν Ἄδωνιν 35  
ἐν δρυμοῖσι φίλασε καὶ ἐν δρυμοῖσιν ἔκλαυσεν.  
Ἐνδυμίων δὲ τίς ἦν; οὐ βουκόλος; ὃν γε Σελάνα  
βουκολέοντα φίλασεν, ἀπ' Οὐλύμπω δὲ μολοῖσα  
λάβριον ἂν νάπος ἦλθε καὶ εἰς ἓνα παιδί κάθειυδε.  
καὶ τὸν Ἑρέα κλαίεις τὸν βουκόλον. οὐχὶ δὲ καὶ τὸν 40  
ὦ Κρονίδα διὰ παῖδα βοηνόμον ὄρνις ἐπλάγχθη;  
Εὐνείκα δὲ μόνα τὸν βουκόλον οὐκ ἐφίλασεν,  
ἀ Κυβέλας κρέσσων καὶ Κύπριδος ἡδὲ Σελάνας.  
μηκέτι μηδὲ σὺ Κύπρι τὸν ἀδέα μήτε κατ' ἄστνυ 44  
μήτ' ἐν ὄρει φιλέοις, μούνη δ' ἀνὰ νύκτα καθεύδοις.

## XXI

## ΑΛΙΕΙΣ

Ἄ πενία Διόφαντε μόνα τὰς τέχνας ἐγείρει,  
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὔδειν  
ἀνδράσιν ἐργατίναισι κακαὶ παρέχοντι μέριμναι.  
κὰν ὀλίγον νυκτός τις ἐπιμύσσησι, τὸν ὕπνον  
αἰφνίδιον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι. 5

Ἰχθύος ἀγρευτῆρες ὅμως δύο κεῖντο γέροντες,  
στρωσάμενοι βρύον αὖον ὑπὸ πλεκταῖς καλύβαισι,  
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ' αὐτοῖν  
κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,

35. ὥρεσιν· αὐτὸν vulg. : corr. Wassenbergh. 39. εἰς ἐὰ M :  
ἐμὰ 11 : εἰς ἓνα ed. Brub. (1545) e conl. vulg., vid. notas. 44.  
μηδὲ σὺ Musurus : μηδὲ 11 : μηδ' ἄ M.

XXI. De MSS. vide quae ad Id. xx adnotavimus. 4. ἐπι-  
βησέησι M : ἐπιβαίησι Musurus : text. Ahrens.

τοὶ κάλαμοι, τᾶγκιστρα τὰ φυκίεντα δέλητα 10  
 ὀρμιαί κύρτοι τε καὶ ἐκ σχοίνων λαβύρινθοι,  
 μήρινθοι κώπα τε γέρων τ' ἐπ' ἐρείσμασι λέμβος·  
 νέρθεν τᾶς κεφαλᾶς φορμὸς βραχύς, εἶμά τ' ἐπὶ σφι  
 οὔτος τοῖς ἀλιεύσιν ὁ πᾶς πόρος, οὔτος ὁ πλοῦτος.  
 οὐδεὶς δ' αὖ σισύραν εἶχ' οὐ λῖνα· πάντα περισσά, 15  
 πάντ' ἐδόκει τήνοισ· ἅ γὰρ πενία σφας ἔτειρε  
 οὐδεὶς δ' ἐν μέσσω γείτων· πενία δὲ παρ' αὐτὰν  
 θλιβομένην καλύβαν τρυφερὸν προσέναχε θάλασσα.  
 κοῦπω τὸν μέσατον δρόμον ἄνυν ἄρμα Σελάνας,  
 τοὺς δ' ἀλιεῖς ἤγειρε φίλος πόνος, ἐκ βλεφάρων δὲ 20  
 ὕπνον ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον αὐδάν.

## ΑΣΦΑΛΙΩΝ

ψεύδοντ' ὦ φίλε πάντες, ὅσοι τὰς νύκτας ἔφασκον  
 τῷ θέρεος μινύθειν, ὅτε τᾶματα μακρὰ φέρει Ζεὺς.  
 ἤδη μυρί' ἐσείδον ὀνείρατα, κοῦδέπω ἰώσ.  
 μὴ λαθόμην; τί τὸ χρῆμα; χρόνον δ' αἰ νύκτες  
 ἔχοντι. 25

## ΕΤΑΙΡΟΣ

Ἀσφαλίων, μέμφη τὸ καλὸν θέρος; οὐ γὰρ ὁ καιρὸς  
 αὐτομάτως παρέβα τὸν ἐὸν δρόμον· ἀλλὰ τὸν ὕπνον  
 ἅ φροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τοι.

## ΑΣΦΑΛΙΩΝ

ἄρ' ἔμαθες κρίνειν πόκ' ἐνύπνια; χρηστὰ γὰρ εἶδον.  
 οὐ σε θέλω τῶμῳ φαντάσματος ἦμεν ἄμοιρον. 30

10. δέλητα Ameis post Briggs: τε λῆγα MSS.: λῆδα Iunt.  
 12. κώπα Kiessl.: κῶα τε Φ. 13. εἶματα πύσοι MSS.: πῖλοι  
 Iunt (conl.): εἶμα τάπης ἦν Ahrens: τάπης σφιν Meineke: text.  
 Ch. 14. πόνος MSS.: corr. Koehler. 15. text. Ch. 15.  
 16. Vid. notas exeg. ἔτειρε Words.: ἐτέρη Φ. 17. πενία Φ:  
 text. Brunck, Ameis. 21. φδάν MSS.: corr. I. H. Voss.  
 22. ψεύδοντο 11: ψεύδονται M: corr. Taylor. 23. Ζεὺς addid.  
 Musurus. 27. ἐδὼν Iunt.: νέον Φ.



ὥς καὶ τὰν ἄγραν, τῶνείρατα πάντα μερίζειν.  
 ὃς γὰρ ἂν εἰκάξῃ κατὰ τὸν νόον οὗτος ἄριστος  
 ἐστὶν ὄνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.  
 ἄλλως καὶ σχολά ἐστι· τί γὰρ ποιεῖν ἂν ἔχοι τις  
 κείμενος ἐν φύλλοις ποτὶ κύματι μηδὲ καθεύδων, 35  
 ἀλλ' ὄνος ἐν ῥάμνῳ τό τε λύχνιον ἐν πρυτανείῳ·  
 φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

## ΕΤΑΙΡΟΣ

λέγε μοί ποτε νυκτὸς  
 ὄψιν, ἐπεὶ τά τις οἶδε λέγει μανῦεν ἑταίρῳ.

## ΑΣΦΑΛΙΩΝ

δειλινὸν ὥς κατέδαρθον ἐν εἰναλίοισι πόνοισιν  
 (οὐ μὰν ἦν πολύσιτος, ἐπεὶ δειπνεῦντες ἐν ὥρᾳ, 40  
 εἰ μέμνη, τᾶς γαστρὸς ἐφειδόμεθ'), εἶδον ἑμαυτὸν  
 ἐν πέτρᾳ μεμαῶτα, καθεζόμενος δ' ἐδόκευον  
 ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδωδάν.  
 καί τις τῶν τραφερῶν ὠρέξατο· καὶ γὰρ ἐν ὕπνοις  
 πᾶσα κύων ἄρκτον μαντεύεται, ἰχθῦα κήγῳν. 45  
 χῶ μὲν τῷγκίστρῳ ποτεφύετο, καὶ ῥέεν αἶμα,  
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον  
 τῷ χέρε τεινόμενον περικλώμενον, εὐρὺν ἀγῶνα,  
 πῶς νιν ἔλω μέγαν ἰχθὺν ἀφαυροτέροισι σιδάροις.  
 εἶθ' ὑπομιμνάσκων τῷ τρώματος ἡρέμ' ἔνυξα, 50  
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.

32. οὐ γὰρ νικαξῇ κατὰ τὸν νόον Φ: text. Scaliger, Wordsw. 34. σχολά ἐστι Reiske et Ahrens: σχολῶντι Φ. 36. ἄλλονος Φ: corr. Boissonade. ἐν ῥάμῳ Φ: corr. idem. 37. ἄγραν τοδ' ἔχειν Φ: corr. Reiske. 37, 38. λέγω ποτε ν. ὄψιν τά τις ἐσσεο δὲ λέγει μανῦεν ἑταίρῳ M: λέγω 11: λέγε μοι ποτὲ . . . πάντα τεῶ δὲ λέγων μανῦσον Iunt.: text. Ch. 40. οὐκ ἦν μὰν Φ: corr. Ch. monente Kaibel qui οὐ μὰν οὐ scripsit. 45. ἄρκτον Φ: corr. Ahrens. 49. νιν Wuestemann: μὲν vulg. 50. ᾧ' ἐμὲ νύξας Φ. 51. καὶ νύξαι χαλέξας Φ: corr. Briggs et Hermann.

ἦνυσσα δ' ὦν τὸν ἄεθλον, ἀνείλκυσα χρύσειον ἰχθύν,  
 παντῶ τοι χρυσῷ πεπυκασμένον· εἶχε δὲ δέϊμα,  
 μήτι Ποσειδάωνι πέλοι πεφιλημένος ἰχθύς  
 ἢ τάχα τᾶς γλαυκᾶς κειμήλιον Ἀμφιτρίτης. 55  
 ἡρέμα δ' αὐτὸν ἐγὼν ἐκ τῷγκίστρῳ ἀπέλυσσα,  
 μή ποτε τῷ στόματος τᾶγκίστρια χρυσὸν ἔχοιεν.  
 καὶ τὸν μὲν πίστευσα καλεῖν τὸν ἐπήρατον ἰχθύν,  
 ὥμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θείναι,  
 ἀλλὰ μενεῖν ἐπὶ γᾶς καὶ τῷ χρυσῷ βασιλεύσειν. 60  
 ταῦτά με κάξήγειρε, τὸ δ' ὦ ξένε λοιπὸν ἔρειδε  
 τὰν γνῶμαν· ὅρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

## ΕΤΑΙΡΟΣ

καὶ σύγε τί τρέσσεις; οὐκ ὥμοσας· οὐδὲ γὰρ ἰχθύν  
 χρύσειον ὡς ἴδες εὗρες, ἴσα δ' ἦν ψεύδεσιν ὄψις,  
 ἐλπὶς τῶν ὕπνων. ζάτει τὸν σάρκινον ἰχθύν,  
 εἰ γάρ πα κνώσσων ἔτ' ἐτώσια ταῦτα ματεύσεις, 65  
 μὴ σὺ θάνῃς λιμῷ καὶ τοῖς χρυσοῖσιν ὀνείροις.

## XXII

## ΔΙΟΣΚΟΤΡΟΙ

Ὑμνέομεν Λήδας τε καὶ αἰγιόχου Διὸς υἱώ,  
 Κάστορα καὶ φοβερὸν Πολυδεύκεα πύξ ἐρεθίζειν  
 χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἱμᾶσιν.

52. ἦνυσσίδων M : corr. Scaliger. 58. καὶ τὸν μὲν πιστεύσασα  
 καλὰ γε τὸν ἐπήρατον Φ. 60. καὶ τῷ χρυσῷ Ahrens : καὶ τοι  
 χρυσῷ Φ vid. notas : text. Ch. 63. καὶ σύγε τρέσσεις M :  
 corr. Ahrens. 64. ἴσα δ' ἐν ψ. ὄψις M : εἶσα II : corr. Ahrens.  
 65, 66. Versus in MSS. inverso ordine leguntur : με κνώσσων  
 τοῦτο χωρὶα ταῦτα ματεύεις Φ : transpos. et corr. Ch. : τὸ τὰ  
 χωρὶα Musurus : ἔτ' J. A. Hartung : ματεύσεις Musurus. 67.  
 καίτοι Φ : corr. Scaliger.

XXII. 3. μέσοις MSS. : corr. Reiske.

ὑμνέομεν καὶ δις καὶ τὸ τρίτον ἄρσενα τέκνα  
 κούρης Θεστιάδος, Λακεδαιμονίους δὺ' ἀδελφούς, 5  
 ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἑόντων,  
 ἵππων θ' αἱματόεντα ταρασσομένων καθ' ὅμιλον,  
 νηῶν θ', αἱ δύνοντα καὶ οὐρανὸν ἐξανύοντα  
 ἄστρον βιαζόμεναι χαλεποῖς ἐνέκυρσαν ἀήταις.  
 οἱ δέ σφρων κατὰ πρύμναν αἶραντες μέγα κῦμα, 10  
 ἥε καὶ ἐκ πρῶρθηθεν, ἥ ὅππη θυμὸς ἐκάστου,  
 ἐς κοίλην ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους  
 ἀμφοτέρους· κρέμαται δὲ σὺν ἰστίῳ ἄρμενα πάντα  
 εἰκῇ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος  
 νυκτὸς ἐφερπούσης· παταγεῖ δ' εὐρεῖα θάλασσα, 15  
 κοπτομένη πνοιαῖς τε καὶ ἀρρήκτοισι χαλάζαις.  
 ἀλλ' ἔμψης ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας  
 αὐτοῖσιν ναύτησιν διομένοις θανέεσθαι·  
 αἶψα δ' ἀπολήγοντ' ἄνεμοι, λιπαρὴ δὲ γαλάνη  
 ἀμπέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι· 20  
 ἐκ δ' ἄρκτοι τ' ἐφάνησαν, ὄνων τ' ἀνὰ μέσσον ἀμαυρὴ  
 φάτνη σημαίνουσα τὰ πρὸς πλόον εὐδία πάντα.  
 ὦ ἄμφω θνητοῖσι βοηθόι, ὦ φίλοι ἄμφω,  
 ἱππῆες κιθαρισταί, ἀεθλητῆρες ἀοιδοί·  
 Κάστορος ἢ πρώτου Πολυδεύκεος ἄρξομ' αἰεῖδιν; 25  
 ἀμφοτέρους ὑμνέων Πολυδεύκεα πρῶτον αἰείσω.  
 Ἦ μὲν ἄρα προφυγοῦσα πέτρας εἰς ἓν ξυνιούσας  
 Ἀργὼ καὶ νιφόμεντος ἀταρτηρὸν στόμα Πόντου  
 Βέβρυκας εἰσαφίκανε θεῶν φίλα τέκνα φέρουσα.  
 ἔνθα μῆς πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἐξ 30  
 τοίχων ἄνδρες ἔβαινον Ἰησονίης ἀπὸ νηός.

8. οὐρανοῦ ἐξανύοντα MSS. : οὐρανὸν Hermann : text. Ch. 19.  
 ἀπολήγοντο· restituere iubet Hiller (Beiträge 78). 26. αἰείσω Φ,  
 vid. Hiller, Beitr. 52.

ἐκβάντες δ' ἐπὶ θίνα βαθὺν καὶ ὑπήμεμον ἀκτὴν  
 εὐνὰς τ' ἐστόρνυντο πυρεῖά τε χερσὶν ἐνώμων.  
 Κάστωρ δ' αἰολόπωλος ὃ τ' οἶνωπὸς Πολυδεύκης  
 ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων, 35  
 παντοίην ἐν ὄρει θεεύμενοι ἄγριον ὕλην.  
 εὐρον δ' ἀέναον κρήνην ὑπὸ λισσάδι πέτρῃ  
 ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθεν  
 λάλλαι κρυστάλλῳ ἥδ' ἀργύρῳ ἰνδάλλοντο  
 ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πεῦκαι 40  
 λευκαὶ τε πλάτανοί τε καὶ ἀκρόκομοι κυπάρισσοι,  
 ἄνθεά τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,  
 ὅσσ' ἔαρος λήγοντος ἐπιβρύει ἂν λειμῶνας.  
 ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάσσκε,  
 δεινὸς ἰδεῖν, σκληραῖσι τεθλασμένος οὔατα πυγμαῖς·  
 στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον 46  
 σαρκὶ σιδηρεΐῃ, σφυρήλατος οἶα κολοσσός.  
 ἐν δὲ μῦες στερεοῖσι βραχίουσιν ἄκρον ὑπ' ὦμον  
 ἔστασαν ἥύτε πέτροι ὀλοίτροχοι, οὔστε κυλίνδων  
 χειμάρρους ποταμὸς μεγάλαις περιέξεσε δίναις· 50  
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ἡωρεῖτο  
 ἄκρων δέρμα λέοντος ἀφημμένον ἐκ ποδεῶνων.  
 τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

## ΠΟΛΥΔΕΥΚΗΣ

χαῖρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὅδε χῶρος;

## ΑΜΥΚΟΣ

χαίρω πῶς, ὅτε τ' ἄνδρας ὀρῶ, τοὺς μὴ πρὶν ὄπωπα; 55  
 II. θάρσει. μήτ' ἀδίκους μήτ' ἐξ ἀδίκων φάθι λεύσσειν.

39. ἄλλαι MSS.: corr. Ruhnken. 49. ἔστασαν MSS.: corr.  
 Ahrens. ὀλοίτροχοι Valck.: ὀλοοίτροχοι MSS. 54. ὅστις m:  
 ὅστ' M: corr. Voss.

- Α. θαρσέω, κούκ ἐκ σεῦ με διδάσκεισθαι τόδ' ἔοικεν.  
 Π. ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ἢ ὑπερόπτης ;  
 Α. τοιόσδ' οἶον ὀράς· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.  
 Π. ἔλθοις, καὶ ξενίων γε τυχὼν πάλιν οἴκαδ' ἰκάνοις. 60  
 Α. μήτε σύ με ξείνιζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.  
 Π. δαιμόνι', οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύγε δοίης ;  
 Α. γνώσεαι, εἴ σεν δῖψος ἀνειμένα χεῖλεα τέρσει.  
 Π. ἄργυρος ἢ τίς ὁ μισθός, ἐρεῖς, ᾧ κέν σε πίθοιμεν ;  
 Α. εἷς ἐνὶ χεῖρας ἄειρον ἐναντίος ἀνδρὶ καταστάς. 65  
 Π. πυγμάχος, ἢ καὶ ποσσὶ θενὼν σκέλος ;  
 Α. ὄμματά γ' ὀρθὸς  
 πύξ διατεινόμενος σφετέρης μὴ φεῖδω τέχνης.  
 Π. τίς γάρ, ὅτῳ χεῖρας καὶ ἐμοὺς συνενείσω ἱμάντας ;  
 Α. ἐγγὺς ὀράς· οὐ γύννις ἐὼν κεκλήσεθ' ὁ πύκτης.  
 Π. ἦ καὶ ἄεθλον ἐτοίμον, ἐφ' ᾧ δηρισόμεθ' ἄμφω 70  
 Α. σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεαι, αἶκε κρατήσω.  
 Π. ὀρνίθων φοινικολόφων τοιοῖδε κυδοιμοί.  
 Α. εἴτ' οὖν ὀρνίθεσσιν ἐοικότες εἴτε λέουσι  
 γινόμεθ', οὐκ ἄλλῳ γε μαχεσσαιμέσθ' ἐπ' ἀέθλῳ.  
 Ἦ ρ' Ἀμυκος, καὶ κόχλον ἐλὼν μυκήσατο κοίλην. 75  
 οἱ δὲ θοῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους  
 κόχλου φυσηθέντος αἰὲ Βέβρυκες κομόωντες.  
 ὧς δ' αὖτως ἥρωας ἰὼν ἐκαλέσσατο πάντας  
 Μαγνήσσης ἀπὸ νηὸς ὑπείροχος ἐν δαὶ Κάστῳ.  
 οἱ δ' ἐπεὶ οὖν σπείρησιν ἐκαρτύναντο βοεΐαις 80  
 χεῖρας καὶ περὶ γυῖα μακροὺς εἵλιξαν ἱμάντας,  
 ἐς μέσσον σύναγον φόνον ἀλλήλοισι πνέοντες.  
 ἔνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,

65, 66, 67. in libris Amyci sunt. 66. Polluci dedit Reiske :  
 text. Ch. δ' MSS. : corr. Ch.



ὁππότερος κατὰ νῶτα λάβοι φάος ἡέλιοιο·  
 ἰδρεΐη μέγαν ἄνδρα παρήλυθες ᾧ Πολύδευκες, 85  
 βάλλετο δ' ἀκτίνεσσιν ἅπαν' Ἀμύκοιο πρόσωπον.  
 αὐτὰρ ὅγ' ἐν θυμῷ κεχολωμένος ἴετο πρόσσω,  
 χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον  
 Τυνδαρίδης ἐπιόντος· ὀρίνθη δὲ πλεόν ἢ πρίν,  
 σὺν δὲ μάχην ἐτάραξε, πολλὺς δ' ἐπέκειτο νενευκῶς 90  
 ἐς γαῖαν. Βέβρυκες δ' ἐπαὔτεον, οἱ δ' ἐτέρωθεν  
 ἥρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,  
 δειδιότες μή πῶς μιν ἐπιβρίσας δαμάσειε  
 χώρῳ ἐνὶ στεινῷ Τιτυῷ ἐναλίγκιος ἀνὴρ.  
 ἦτοι ὅγ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς 95  
 ἀμφοτέρησιν ἄμυσσεν ἀμοιβαδὶς, ἔσχεθε δ' ὀρμῆς  
 παῖδα Ποσειδάωνος ὑπερφιάλῳ περ ἑόντα.  
 ἔστη δὲ πληγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἶμα  
 φοίνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,  
 ὥς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε· 100  
 ὄμματα δ' οἰδῆσαντος ἀπεστεινῶτο προσώπου.  
 τὸν μὲν ἀναξ ἑτάρασσεν ἐτώσια χερσὶ προδεικνὺς  
 πάντοθεν· ἀλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,  
 μέσσης ρίνος ὑπερθε κατ' ὀφρύος ἤλασε πυγμῇ,  
 πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ ὁ πληγεῖς  
 ὕπτιος ἐν φύλλοισι τεθηλόσιν ἐξετανύσθη. 106  
 ἔνθα μάχη δριμεῖα πάλιν γένετ' ὀρθωθέντος·  
 ἀλλήλους δ' ὄλεκον στερεοῖς θείνοντες ἰμᾶσιν.  
 ἀλλ' ὁ μὲν ἐς στήθος τε καὶ ἔξω χεῖρας ἐνώμα  
 αὐχένος ἀρχηγὸς Βεβρύκων· ὁ δ' αἰεῖσι πληγαῖς 110  
 πᾶν συνέφυρε πρόσωπον ἀνίκητος Πολυδεύκης.  
 σάρκες δ' αἱ μὲν ἰδρῶτι συνίζανον, ἐκ μεγάλου δὲ  
 αἰψ' ὀλίγος γένετ' ἀνδρός· ὁ δ' αἰεὶ πάσσονα γυῖα

ἀπτομένου φορέεσκε πόνου καὶ χροιῇ ἀμείνων.  
 πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθεῖλεν ; 115  
 εἰπὲ θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἑτέρων ὑποφήτης  
 φθέγγομαι, ὥς ἐθέλεις σύ, καὶ ὅπως τοι φίλον αὐτῇ.

Ἦτοι ὄγε ῥέξαί τι λιλαιόμενος μέγα ἔργον  
 σκαιῇ μὲν σκαιῇν Πολυδεύκεος ἔλλαβε χεῖρα,  
 δοχμὸς ἀπὸ προβολῆς κλινθεῖς, ἑτέρη δ' ἐπιβαίνων  
 δεξιτερῆς ἤνεγκεν ἀπὸ λαγόνος πλατὺ γυῖον. 121  
 καί κε τυχὼν ἔβλαψεν Ἀμυκλαίων βασιλῆα.  
 ἀλλ' ὄγ' ὑπεξανέδυν κεφαλῇ, στιβαρῇ δ' ἅμα χειρὶ  
 πλῆξεν ὑπὸ σκαιὴν κρόταφον καὶ ἐπέμπεσεν ὦμον·  
 ἐκ δ' ἐχύθη μέλαν αἷμα θοῶς κροτάφιοι χανόντος· 125  
 λαιῇ δὲ στόμα κόψε, πυκνοὶ δ' ἀράβησαν ὀδόντες·  
 αἰεὶ δ' ὀξύτέρῳ πιτύλῳ δηλεῖτο πρόσωπον,  
 μέχρι συνηλοίησε παρήια. πᾶς δ' ἐπὶ γαίῃ  
 κεῖτ' ἄλλοφρονέων, καὶ ἀνέσχεθε νείκος ἀπαυδῶν  
 ἀμφοτέρας ἅμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦεν. 130  
 τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,  
 ᾧ πύκτη Πολύδευκες· ὁμοσσε δέ τοι μέγαν ὄρκον,  
 ὃν πατέρ' ἐκ πόντοιο Ποσειδάωνα κικλήσκων,  
 μή ποτ' ἔτι ξείνοισιν ἐκὼν ἀνιηρὸς ἔσσεσθαι.

Καὶ σὺ μὲν ὕμνησαί μοι ἄναξ. σὲ δὲ Κάστορ ἀείσω,  
 Τυνδαρίδῃ ταχύπωλε δορυσσόε χαλκεοθώρηξ. 136

Τὼ μὲν ἀναρπάξαντε δύω φερέτην Διὸς υἱὸν  
 δοιὰς Λευκίπποιο κόρας· δοιῶ δ' ἄρα τώγε  
 ἐσσυμένως ἐδίωκον ἀδελφεῶ νῆ' Ἀφαρῆος,  
 γαμβρῷ μελλογάμῳ, Λυγκεὺς καὶ ὁ καρτερὸς Ἰδᾶς.  
 ἀλλ' ὅτε τύμβον ἵκανον ἀποφθιμένου Ἀφαρῆος, 141  
 ἐκ δίφρων ἅμα πάντες ἐπ' ἀλλήλοισιν ὄρουσαν,

ἔγχεσι καὶ κοίλοισι βαρυνόμενοι σακέεσσι.

Λυγκεὺς δ' αὖ μετέειπεν ὑπὲκ κόρυθος μέγ' αὔσας·

Δαιμόνιοι, τί μάχης ἰμείρετε; πῶς δ' ἐπὶ νύμφαις  
ἀλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερσὶ μάχαιραι; 146

ἡμῖν τοι Λεύκιππος ἐὰς ἔδνωσε θύγατρας  
τάσδε πολὺ προτέροις, ἡμῖν γάμος οὗτος ἐν ὄρκῳ·  
ὕμεῖς δ' οὐ κατὰ κόσμον ἐπ' ἀλλοτρίοις λεχέεσσιν  
βουσὶ καὶ ἡμιόνιοις καὶ ἄλλοις κτεάτεσσιν 150

ἄνδρα παρετρέψασθε, γάμον δ' ἐκλέπτετε δώροις.

ἦ μὰν πολλάκις ὕμιν ἐνώπιον ἀμφοτέροισιν  
αὐτὸς ἐγὼ τὰδ' ἔειπα καὶ οὐ πολὺμυθος ἑὼν περ·

“οὐχ οὕτω φίλοι ἄνδρες ἀριστήεσσιν ἔοικε  
μνηστεύειν ἀλόχους, αἷς νυμφῖοι ἤδη ἐτοῖμοι. 155

πολλή τοι Σπάρτη, πολλή δ' ἱππήλατος Ἥλις,  
'Αρκαδίη τ' εὐμηλος 'Αχαιῶν τε πτολίεθρα,

Μεσσήνη τε καὶ Ἄργος ἅπασά τε Σισυφὶς ἀκτὴ·  
ἔνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται  
μυρίαὶ οὔτε φυῆς ἐπιδευέες οὔτε νόοιο. 160

τάων εὐμαρὲς ὕμιν ὀπυλῖν ἄς κ' ἐθέλητε·

ὥς ἀγαθοῖς πολέες βούλονται κε πενθεροὶ εἶναι

ὕμεῖς δ' ἐν πάντεσσι διάκριτοι ἡρώεσσι,

καὶ πατέρες καὶ ἄνωθεν ἅπαν πατρῶιον αἷμα.

ἀλλὰ φίλοι τοῦτον μὲν ἐάσατε πρὸς τέλος ἐλθεῖν 165

ἄμμι γάμον· σφῶν δ' ἄλλον ἐπιφραζώμεθα πάντες.”

ἴσκον τοιάδε πολλά, τὰ δ' εἰς ὑγρὸν ᾗχετο κῦμα

πνοιὴ ἔχουσ' ἀνέμοιο, χάρις δ' οὐχ ἔσπετο μύθοις.

σφῶ γὰρ ἀκηλήτω καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν

πείθεσθ'· ἄμφω δ' ἄμμι ἀνεψιῶ ἐκ πατρὸς ἐστόν. 170

εἰ δ' ὑμῖν κραδίη πόλεμον ποθεῖ, αἵματι δὲ χρὴ

νεῖκος ἀναρρήξαντας ὁμοῖον ἔγχεα λούσαι,

Ἰδας μὲν καὶ ὄμαιμος ἐμός, κρατερὸς Πολυδεύκης,  
 χεῖρας ἐρωήσουσιν ἀπεχθομένης ὑσμίνης,  
 νῶι δ', ἐγὼ Κάστωρ τε, διακρινώμεθ' ἄρηι 175  
 ὀπλοτέρω γεγαῶτε. γονεῦσι δὲ μὴ πολὺ πένθος  
 ἡμετέροισι λῖπωμεν. ἄλλις νέκυς ἐξ ἐνὸς οἴκου  
 εἷς· ἀτὰρ ὧλλοι πάντες ἐυφρανέουσιν ἐταίρους  
 νυμφίοι ἀντὶ νεκρῶν, ὑμεναιώσουσι δὲ κούρας  
 τάσδ'· ὀλίγῳ τοι ἔοικε κακῷ μέγα νεῖκος ἀναιρεῖν. 180  
 Εἶπε, τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμῶνια θήσειν.  
 τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,  
 ὦ γενεῇ προφέρεσκον· ὁ δ' ἐς μέσον ἤλυθε Λυγκεὺς,  
 σείων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἀντυγα πρώτην·  
 ὥς δ' αὐτῶς ἄκρας ἐτινάξατο δούρατος ἀκμᾶς 185  
 Κάστωρ· ἀμφοτέροισι δὲ λόφων ἐπένευον ἔθειραι.  
 ἔγχεσι μὲν πρότιστα τιτυσκόμενοι πόνον εἶχον  
 ἀλλήλων, εἴ πού τι χροδὸς γυμνωθὲν ἴδοιεν.  
 ἀλλ' ἦτοι τὰ μὲν ἄκρα πάρος τινὰ δηλήσασθαι  
 δοῦρ' ἐάγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190  
 τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένῳ φόνον αὖτις  
 τεῦχον ἐπ' ἀλλήλοισι· μάχης δ' οὐ γίνετ' ἐρωή.  
 πολλὰ μὲν ἐς σάκος εὐρὺ καὶ ἱππόκομον τρυφάλειαν  
 Κάστωρ, πολλὰ δ' ἔνυξεν ἀκριβῆς ὄμμασι Λυγκεὺς  
 τοῖο σάκος, φοίνικα δ' ὅσον λόφον ἵκετ' ἀκωκή. 195  
 τοῦ μὲν ἄκρην ἐκόλουσεν ἐπὶ σκαῖδόν γόνυ χεῖρα  
 φάσγανον ὁξὺ φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ  
 σκαιῷ· ὁ δὲ πληγεὶς ξίφος ἔκβαλεν, αἶψα δὲ φεύγειν  
 ὠρμήθη ποτὶ σῆμα πατρός, τόθι καρτερὸς Ἰδας  
 κεκλιμένος θηεῖτο μάχην ἐμφύλιον ἀνδρῶν. 200  
 ἀλλὰ μεταίξας πλατὺ φάσγανον ὥσε διαπρὸ

Τυνδαρίδης λαγόνος τε καὶ ὀμφαλοῦ· ἔγκατα δ' εἴσω  
χαλκὸς ἄφαρ διέχευεν· ὁ δ' ἐς στόμα κείτο νενευκῶς  
Λυγκεύς, καὶ δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν  
ὔπνος.

οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίῃ εἶδε πατρώῃ 205  
παίδων Λαοκόωσσα φίλον γάμον ἐκτελέσαντα.  
ἦ γὰρ ὅγε στήλην Ἀφαρηίου ἐξανέχουσαν  
τύμβου ἀναρρήξας ταχέως Μεσσήνιος Ἰδας  
μέλλε κασιγνήτοιο βαλεῖν σφετέρωιο φονῆα·  
ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὴν 210  
μάρμαρον, αὐτὸν δὲ φλογέω συνέφλεξε κεραυνῶ.  
οὕτως Τυνδαρίδαις πολεμιζόμεν οὐκ ἐν ἐλαφρῶ.  
αὐτοὶ τε κρατέοντε καὶ ἐκ κρατέοντος ἔφυσαν.

Χαίρετε Λήδας τέκνα, καὶ ἡμετέροις κλέος ὕμνοις  
ἐσθλὸν αἰὲ πέμπετε· φίλοι δέ τε πάντες ἀοιδοὶ 215  
Τυνδαρίδαις Ἑλένη τε καὶ ἄλλοις ἠρώεσσιν,  
Ἴλιον οἱ διέπερσαν ἀρήγοντες Μενελάω.  
ὕμιν κῦδος ἀνακτες ἐμήσατο Χῖος ἀοιδός,  
ὕμνήσας Πριάμοιο πόλιν καὶ νῆας Ἀχαιῶν  
Ἰλιάδας τε μάχας Ἀχιλλῆά τε πύργον αὐτῆς· 220  
ὕμιν αὖ καὶ ἐγὼ λιγεῶν μειλίγματα Μουσέων,  
οἷ' αὐταὶ παρέχουσι καὶ ὥς ἐμὸς οἶκος ὑπάρχει,  
τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδαί.

## XXIII

## ΕΡΑΣΤΗΣ

Ἀνὴρ τις πολύφιλτρος ἀπηνέος ἦρατ' ἐφάβω,  
τὰν μορφὰν ἀγαθῶ, τὸν δὲ τρόπον οὐκέθ' ὁμοίω.

213. κρατέοντε Musurus (Iunt.) : κρατέουσι D : κρατέοντες Φ.



μίσει τὸν φιλέοντα καὶ οὐδὲ ἐν ἅμερον εἶχε,  
 κούκ ἤδει τὸν Ἔρωτα, τίς ἦν θεός, ἡλίκα τόξα  
 χερσὶ κρατεῖ, πῶς πικρὰ βέλη ποτικάρδια βάλλει· 5  
 πάντα δὲ κῆν μύθοισι καὶ ἐν προσόδοισιν ἀτειρήs.  
 οὐδέ τι τῶν πυρσῶν παραμύθιον, οὐκ ἀμάρυγμα  
 χείλεος, οὐκ ὄσσων λιπαρὸν σέλας, οὐ ρόδα μάλων,  
 οὐ λόγος, οὐχὶ φίλαμα, τὸ κουφίζει τὸν ἔρωτα.  
 οἶα δὲ θῆρ ὑλαῖος ὑποπτεύησι κυναγῶς, 10  
 οὕτως πάντ' ἐποίει ποτὶ τὸν φίλον· ἄγρια δ' αὐτῷ  
 χεῖλεα καὶ κῶραι δεινὸν βλέπον· εἶχε γὰρ ὄγκον·  
 τᾶ δὲ χολᾶ τὸ πρόσωπον ἀμείβετο, φεῦγε δ' ἀπὸ χρώς  
 ὕβριν τᾶς ὀργᾶς περικείμενος. ἀλλὰ καὶ οὕτως  
 ἦν καλός· ἐξ ὀργᾶς ἐρεθίζετο μᾶλλον ἐραστάς. 15  
 λοίσθιον οὐκ ἤνεικε τόσαν φλόγα τᾶς Κυθερείας,  
 ἀλλ' ἐλθὼν ἔκλαιε ποτὶ στυγνοῖσι μελάθροισι,  
 καὶ κύσε τὰν φλιάν, οὕτω δ' ἀνενείκατο φωνάν·  
 “Ἀγριε παῖ καὶ στυγνέ, κακᾶς ἀνάθρεμμα λεαίνας,  
 λάινε παῖ καὶ ἔρωτος ἀνάξιε, δῶρά τοι ἦλθον 20  
 λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον· οὐκέτι πὰρ σέ  
 κῶρ' ἐθέλω λύπης κεχολωμένος, ἀλλὰ βαδίζω,  
 ἔνθα τύ μεν κατέκρινας, ὅπη λόγος ἦμεν ἀταρπὸν  
 ξυνάν, τοῖσιν ἐρῶσι τὸ φάρμακον ἔνθα τὸ λᾶθος.  
 ἀλλὰ καὶ ἦν ὅλον αὐτὸ λαβὼν ποτὶ χεῖλος ἀμέλξω, 25  
 οὐδ' οὕτως σβέσσω τὸν ἐμὸν χόλον. ἄρτι δὲ χαίρειν

XXIII. 5. ποτὶ παιδία MSS. : corr. Stephanus. 8. ροδόμαλον  
 Aldine : ροδόμαλλον Φ : corr. Ahrens. 10. θῆρ ὑλαῖος Ald. :  
 θηβυλῆος Φ. 12. εἶχεν ἀνάγκαν Φ : text. Ch. 15. ἐξ ὀργᾶς  
 Auber. : δ' ἐξόρπας. Φ. 16. ἤνεικε Steph. : ἐνὶ καὶ Φ. τῶσαμφο-  
 τatos Φ : text. Eldick. 22. λύπης Φ : λυπῆν Iunt. κεχολωμένος  
 Aldine : -ον Iunt. : ποχολωμένος Φ : text. Meineke. 23.  
 ἀταρπὼν ξυνόν Φ : corr. Toup. 26. οὐδὲ τῶς Φ : corr. Briggs.  
 χόλον Φ : πόθον Iunt. vulg.

τοῖσι τεοῖς προθύροις ἐπιτέλλομαι. οἶδα τὸ μέλλον.  
καὶ τὸ ρόδον καλὸν ἐστὶ, καὶ ὁ χρόνος αὐτὸ μαραίνει·  
καὶ τὸ ἴον καλὸν ἐστὶν ἐν εἴαρι, καὶ ταχὺ γηρᾶ·  
λευκὸν τὸ κρίνον ἐστί, μαραίνεται ἀνίκα πίπτῃ· 30  
ἀ δὲ χιῶν λευκά, καὶ τάκεται ἀνίκα πασθῇ.  
καὶ κάλλος καλὸν ἐστὶ τὸ παιδικόν, ἀλλ' ὀλίγον ζῇ.  
ἥξει καιρὸς ἐκεῖνος, ὅπανίκα καὶ τὸ φιλάσεις,  
ἀνίκα τὰν κραδίαν ὀπτεύμενος ἀλμυρὰ κλαύσῃ.  
ἀλλὰ τὸ παῖ καὶ τοῦτο πανύστατον ἀδύ τι ῥέξον· 35  
ὀππότεν ἐξενθὼν ἡρτημένον ἐν προθύροισι  
τοῖσι τεοῖσιν ἴδῃς τὸν τλάμονα, μὴ με παρένθῃς,  
στᾶθι δὲ καὶ βραχὺ κλαῦσον, ἐπισπείσας δὲ τὸ δάκρυ  
λῦσον τῷ σχοίνῳ με καὶ ἀμφίθες ἐκ ῥεθέων σῶν 39  
εἴματα καὶ κρύψόν με, τὸ δ' αὖ πύματόν με φίλασον,  
κἂν νεκρῷ χάρισαι τὰ σὰ χεῖλεα. μὴ με φοβαθῇς·  
οὐ δύναμαι λυπεῖν σε, διαλλάξεις με φιλάσας.  
χῶμα δέ μοι χῶσόν τι ὃ μεν κρύψει τὸν ἔρωτα.  
κἂν ἀπίης, τόδε μοι τρὶς ἐπαίασον· ὦ φίλε κείσαι.  
ἦν δὲ θέλῃς, καὶ τοῦτο· καλὸς δέ μοι ὦλεθ' ἐταῖρος. 45  
γράψον καὶ τόδε γράμμα, τὸ σοῖς τοίχοισι χαράξω·  
“ τοῦτον ἔρωσ ἔκτεινεν. ὁδοιπόρε, μὴ παροδεύσῃς,  
ἀλλὰ στὰς τόδε λέξον· ἀπηνέα εἶχεν ἐταῖρον.”

ᾧ δ' εἰπὼν λίθον εἶλκεν, ἐρεισάμενος δ' ἐπὶ τοίχῳ  
ἄχρι μέσων οὐδῶν φοβερὸν λίθον ἄπτειτ' ἀπ' αὐτῶν, 50

27. ἐπιβάλλομαι vulg.: corr. Reiske. 31. παχθῇ. vulg.:  
text. Ch. 34. κλαύσεις vulg.: corr. Meineke. 42. οὐ  
δύναμαι ζῇν εἶγε διαλλ. Iunt.: οὐ δύναμαι εἶν σε διαλλ. Φ: text.  
Paley. 43. χῶσόν τι Ahrens: κοῖλόν τι Φ: κοίλανον  
Musurus. 44. ἐπάπυσον vulg.: corr. Ahrens. 45. ἦν δὲ  
θέλῃς Ahrens: ἦν δὲ λῆς Φ. 46. τοίχοισι Schaefer, Porson:  
στίχοισι Φ. 49. εἶλκεν Meineke: εἶλεν vulg. 50. ἄπτειτ'  
Ch.: ὀπότε vel ὀππότε MSS.: ἥπτεν Iunt. vulg. In reliquis  
vulgatam servavi.

τὰν λεπτὰν σχοινίδα, βρόχον δ' ἐνέβαλλε τραχήλῳ,  
τὰν ἔδραν δ' ἐκύλισεν ὑπὲκ ποδός, ἥδ' ἐκρεμάσθη  
νεκρός. ὁ δ' αὖτ' ὤϊξε θύρας καὶ τὸν νεκρὸν εἶδεν  
αὐλᾶς ἐξ ιδίας ἡρτημένον, οὐδ' ἐλυγίχθη  
τὰν ψυχάν, οὐ κλαῦσε νέον φόνον, ἀλλ' ἐπὶ νεκρῷ 55  
εἴματα πάντ' ἐμίανεν, ἐφαβικὰ βαίνει δ' ἐς ἄθλα  
γυμναστῶν, καὶ τῆλε φίλων ἐπεμαίετο λουτρῶν,  
καὶ ποτὶ τὸν θεὸν ἦλθε, τὸν ὕβρισε· λαϊνέας δὲ  
ἴστατ' ἀπὸ κρηπίδος ἐς ὕδατα· τῷ δ' ἐφύπερθεν  
ἄλατο καὶ τῷγαλμα, κακὸν δ' ἔκτεινεν ἔφαβον· 60  
νᾶμα δ' ἐφοινίχθη· παιδὸς δ' ἐπενάχετο σῶμα.  
χαίρετε τοὶ φιλέοντες· ὁ γὰρ μισῶν ἐφονεύθη.  
στέργετε δ' οἱ μισεῦντες· ὁ γὰρ θεὸς οἶδε δικάζειν.

## XXIV

## ΗΡΑΚΛΙΣΚΟΣ

Ἡρακλέα δεκάμηνον ἔοντα πόχ' ἅ Μιδεᾶτις  
Ἀλκμήνα καὶ νυκτὶ νεώτερον Ἴφικλῆα,  
ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,  
χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου  
Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος. 5  
ἀπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων·

56. ἐφαβικά, . . . ἄθλω Φ: corr. Ahrens. 59. ἴστατο nihil mutandum, vid. notas: ἴπτατ' Higt. ed. recent.: ἴετ' Meineke. ἐς ὕδατα· τῷ δ' Ameis post Reiske: ἐς ὕδατῳ δ' Φ. ἀπὸ κρηπίδος ἔρως ὕδατων Iunt. 61. νᾶμα Sanctamand: ἄμα Φ: αἶμα Iunt.: σῶμα Meineke: φωνὰ Φ vulg. 63. οἰμεῖς εὔητες II.: ὑμεῖς M: ὅμμες ἀττας Iunt.: egregie corr. Ahrens.

XXIV=XIX. Ahrens: Codicum pro optimo habendus D: adhibenda igitur Ahrentis potius quam Ziegleri collatio.

“Εὕδετ’ ἐμὰ βρέφεα γλυκερὸν καὶ ἐγέρσιμον ὕπνον,  
εὕδετ’ ἐμὰ ψυχά, δὴ ἀδελφεῶ, εὔσοα τέκνα·  
ὄλβιοι εὐνάζοισθε καὶ ὄλβιοι ἀῶ ἴκοισθε.”

ἌΩς φαμένα δίνασε σάκος μέγα· τοὺς δ’ ἔλαβ’  
ὕπνος.

10

ἄμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος  
ὦρίωνα κατ’ αὐτόν, ὃ δ’ ἀμφαίνει μέγαν ὦμον,  
τᾶμος ἄρ’ αἰνὰ πέλωρα δύω πολυμήχανος Ἥρη  
κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας  
ᾤρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων 15  
εἶκεν, ἀπειλήσασα φαγεῖν βρέφος Ἡρακλῆα.  
τῷ δ’ ἐξείληθέντες ἐπὶ χθονὶ γαστέρας ἄμφω  
αἰμοβόρους ἐκύλιον· ἀπ’ ὀφθαλμῶν δὲ κακὸν πῦρ  
ἐρχομένοις λάμπεσκε, βαρὺν δ’ ἐξέπτυνον ἰόν.  
ἀλλ’ ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἦνθον, 20  
καὶ τότε ἄρ’ ἐξέγροντο, Διὸς νοέοντος ἅπαντα,  
Ἄλκμήνας φίλα τέκνα, φάος δ’ ἀνὰ οἶκον ἐτύχθη.  
ἦτοι ὅγ’ εὐθύς ἄυσεν, ὅπως κακὰ θηρί’ ἀνέγνων  
κοίλου ὑπὲρ σάκεος καὶ ἀναιδέας εἶδεν ὀδόντας,  
Ἰφικλέης, οὐλὴν δὲ ποσὶν διελάκτισε χλαῖναν, 25  
φευγέμεν ὀρμαίνων· ὃ δ’ ἐναντίος εἶχετο χερσὶν  
Ἡρακλέης, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῷ,  
δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ κέκρυπται  
οὐλομένοις ὀφίεσσιν, ἃ καὶ θεοὶ ἐχθαίροντι.  
τῷ δ’ αὖτε σπείραισιν ἐλίσσέσθην περὶ παῖδα 30  
ὀψίγονον γαλαθηνόν, ὑπὸ τροφῇ αἰὲν ἄδακρυν·  
ἄψ δὲ πάλιν διέλυνον ἐπεὶ μογέοιεν ἀκάνθας,  
δεσμοῦ ἀναγκαίου πειρώμενοι ἔκλυσιν εὐρεῖν.

16. εἶκεν Stadtmüller : οἶκου MSS.  
corr. Ziegler.

17. ἐξείλυσθέντες D vulg.:

Ἄλκμήνα δ' ἐσάκουσε βοᾶς καὶ ἐπέγρετο πράτα·

“Ἄνσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει  
ὀκνηρόν·” 35

ἄνστα, μηδὲ πόδεσσιν ἐοῖς ὑπὸ σάνδαλα θείης.

οὐκ αἰεῖς, παίδων ὁ νεώτερος ὅσσον αὐτεῖ;

ἢ οὐ νοεῖς, ὅτι νυκτὸς ἄωρί που, οἱ δέ τε τοῖχοι

πάντες ἀριφραδέες, καθαρᾶς ἄπερ ἡριγενείας;

ἔστί τί μοι κατὰ δῶμα νεώτερον, ἔστι φίλ' ἀνδρῶν.” 40

ᾧ Ως φάθ'. ὁ δ' ἐξ εὐνᾶς ἀλόχῳ κατέβαινε  
πιθήσας·

δαιδάλεον δ' ὥρμασε μετὰ ξίφος, ὃ οἱ ὑπερθεν

κλιντῆρος κεδρίνου περὶ πασσάλῳ αἰὲν ἄωρτο.

ἦτοι ὄγ' ὠριγνᾶτο νεοκλώστου τελαμῶνος,

κουφίζων ἑτέρα κολεὸν μέγα, λῶτινον ἔργον. 45

ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν ὄρφνας·

δμῶας δὴ τότ' αὖσεν ὕπνον βαρὺν ἐκφυσῶντας·

“Οἴσετε πῦρ ὅτι θᾶσσον ἀπ' ἐσχαρεῶνος ἐλόντες,  
δμῶες ἐμοί, στιβαροὺς δὲ θυρᾶν ἀνακόψατ' ὀχῆας.”

“Ἄνστατε δμῶες ταλασίφρονες. αὐτὸς αὐτεῖ.” 50

Ἦ ῥα γυνὰ Φοίνισσα μύλαις ἔπι κοῖτον ἔχουσα.

οἱ δ' αἰψα προγένοντο λύχνοις ἅμα δαιομένοισι

δμῶες· ἐνεπλήσθη δὲ δόμος σπεύδοντος ἐκάστου.

ἦτοι ἄρ' ὥς εἶδοντ' ἐπιτίθιον Ἑρακλῆα

θῆρε δύω χεῖρεσσιν ἀπρίξ ἀπαλαῖσιν ἔχοντα, 55

συμπλήγδην ἰάχησαν· ὁ δ' ἐς πατέρ' Ἀμφιτρύωνα

έρπετὰ δεικανάσκειν, ἐπάλλετο δ' ὑψόθι χαίρων

κουροσύνα, γελάσας δὲ πάρος κατέθηκε ποδοῖν

πατρὸς ἐοῦ θανάτῳ κεκαρωμένα δεινὰ πέλωρα.

36. *θείης* vulg. : corr. Schaefer.  
Possis etiam *ἄτε* ῥ' legere.

39. *ἄπερ* Briggs : *ἄτερ* vulg.



Ἄλκμήνα μὲν ἔπειτα ποτὶ σφέτερον βάλε κόλπον 60  
ξηρὸν ὑπαὶ δείους ἀκρόχλοον Ἴφικλῆα·

Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ' ἀμνείαν θέτο χλαῖναν  
παῖδα, πάλιν δ' ἐς λέκτρον ἰὼν ἐμνάσατο κοίτου.  
ὄρνιθες τρίτον ἄρτι τὸν ἔσχατον ὄρθρον αἶιδον·  
Τειρεσίαν τόκα μάντιν ἀλαθέα πάντα λέγοντα 65

Ἄλκμήνα καλέσασα τέρας κατέλεξε νεοχμόν,  
καὶ νιν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,  
ἠνώγει. “μηδ' εἴ τι θεοὶ νοέοντι πονηρόν,  
αἰδόμενος σύ με κρύπτε· καὶ ὥς οὐκ ἔστιν ἀλύξαι  
ἀνθρώποις ὃ τι Μοῖρα κατὰ κλωστήῃρος ἐπείγει. 70  
ἀλλ' Εὐηρείδα μάλα σε φρονέοντα διδάσκω.”

Τόσσ' ἔλεγεν βασιλεία· ὃ δ' ἀνταμείβετο τοίως·  
“Θάρσει ἀριστοτόκεια γύναι, Περσῆιον αἶμα.  
θάρσει· μελλόντων δὲ τὸ λώιον ἐν φρεσὶ θέσθαι.  
ναὶ γὰρ ἐμὸν γλυκὺ φέγγος ἀποιχόμενον πάλαι  
ὄσσων, 75

πολλαὶ Ἀχαιιάδων μαλακὸν περὶ γούνατι νῆμα  
χειρὶ κατατρίψοντι ἀκρέσπερον αἰείδοισαι  
Ἄλκμήναν ὀνομαστί, σέβας δ' ἔση Ἀργεΐαισι.  
τοῖος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἄστρο φέροντα  
ἀμβαίνειν τεὸς υἱός, ἀπὸ στέρνων πλατὺς ἥρως, 80  
οὗ καὶ θηρία πάντα καὶ ἀνέρες ἥσσονες ἄλλοι.  
δώδεκά οἱ τελέσαντι πεπρωμένον ἐν Διὸς οἴκῳ  
μόχθους, θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἐξεῖ.  
γαμβρὸς δ' ἀθανάτων κεκλήσεται, οἱ τὰδ' ἐπῶρσαν  
κνώδαλα φωλεύοντα βρέφος διαδηλήσασθαι. 85

61. ἀκρόχλοον Hecker: ἀκράχολον D. 69. καὶ ὥς MSS.:  
corr. Hermann. 71. μάντι Εὐηρείδα D: μάντιν 11: ἀλλ'  
Ahrens.

ἔσται δὴ τοῦτ' ἄμαρ, ὀπηνίκα νεβρὸν ἐν εὐνᾷ  
 καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθελήσει.  
 ἀλλὰ γύναι πῦρ μὲν τοι ὑπὸ σποδῶ εὕτυκον  
 ἔστω,

κάγκανα δ' ἀσπαλάθου ξύλ' ἐτοιμάσατ' ἢ παλιούρου  
 ἢ βάτου ἢ ἀνέμφ δεδονημένον αὖτον ἄχερδον· 90  
 καίε δὲ τῶδ' ἀγρίαισιν ἐπὶ σχίζαισι δράκοντε  
 νυκτὶ μέσα, ὅκα παῖδα κανεῖν τεδὸν ἤθελον αὐτοί.  
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις  
 ῥιψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέρουσα  
 ῥωγάδας ἐς πέτρας ὑπερούριον, ἅψ δὲ νέεσθαι 95  
 ἄστρεπτος· καθαρῶ δὲ πυρώσατε δῶμα θεεῖφ  
 πρᾶτον, ἔπειτα δ' ἄλεσσι μεμιγμένον, ὥς νενόμισται,  
 θαλλῶ ἐπιρραίνειν ἐστεμμένφ ἀβλαβὲς ὕδωρ·  
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρφ ἄρσενα χοῖρον,  
 δυσμενέων αἰεὶ καθυπέρτεροι ὥς τελέθοιτε." 100

Φᾶ, καὶ ἐρωήσας ἐλεφάντινον ᾤχετο δίφρων  
 Τειρεσίας πολλοῖσι βαρύς περ ἐὼν ἐνιαυτοῖς.

Ἑρακλῆς δ' ὑπὸ ματρὶ νέον φυτὸν ὥς ἐν ἄλωᾳ  
 ἐτρέφετ' Ἀργεῖου κεκλημένος Ἀμφιτρύωνος.  
 γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδαξεν, 105  
 υἱὸς Ἀπόλλωνος μελεδωνεὺς ἄγρυπνος ἦρως,  
 τόξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι οἰστῶν  
 Εὐρυτος ἐκ πατέρων μεγάλαις ἀφνειὸς ἀρούραις.  
 αὐτὰρ αἰοιδὸν ἔθηκε καὶ ἄμφω χεῖρας ἔπλασσε  
 πυξίνα ἐν φόρμιγγι Φιλαμμονίδας εὖμολπος. 110  
 ὅσσα δ' ἀπὸ σκελέων ἐδρυστρόφοι Ἀργόθεν ἄνδρες  
 ἀλλάλους σφάλλοντι παλαίσμασιν, ὅσά τε πύκται  
 δεινοὶ ἐν ἰμάντεσσιν, ἅ τ' ἐς γαῖαν προπεσόντες

πάμμαχοι ἐξεύροντο σοφίσματα σύμφορα τέχνα,  
 πάντ' ἔμαθ' Ἑρμείας διδασκόμενος παρὰ παιδὶ 115  
 Ἄρπαλύκῃ Φανοτῇ, τὸν οὐδ' ἂν τηλόθι λεύσσων  
 θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι  
 τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.  
 ἵππους δ' ἐξελάσασθαι ὑφ' ἄρματι, καὶ περὶ νύσσαν  
 ἀσφαλέως κάμπτοντα τροχῷ σύριγγα φυλάξαι, 120  
 Ἀμφιτρύων δὲν παῖδα φίλα φρονέων ἐδίδαξεν  
 αὐτός, ἐπεὶ μάλα πολλὰ θοῶν ἐξήρατ' ἀγῶνων  
 Ἄργει ἐν ἵπποβότῳ κειμήλια, καὶ οἱ ἀαγεῖς  
 δίφροι, ἐφ' ὧν ἐπέβαινε, χρόνῳ διέλυσαν ἱμάντας.  
 δούρατι δὲ προβολαῖφ ὑπ' ἀσπίδι ὦμον ἔχοντα 125  
 ἀνδρὸς ὀρέξασθαι ξιφέων τ' ἀνέχεσθαι ἀμυχμόν,  
 κοσμῆσαί τε φάλαγγα λόχον τ' ἀναμετρήσασθαι  
 δυσμενέων ἐπιόντα καὶ ἱππήεσσι κελεῦσαι  
 Κάστωρ Ἰππαλίδας δέδαεν, φυγὰς Ἄργεος ἐνθῶν,  
 ὀππόκα κλᾶρον ἅπαντα καὶ οἰνόπεδον μέγα Τυδεὺς  
 ναίει παρ' Ἀδρήστοιο λαβὼν ἱππήλατον Ἄργος. 131  
 Κάστορι δ' οὔτις ὁμοῖος ἐν ἡμιθέοις πολεμιστῆς  
 ἄλλος ἔην πρὶν γῆρας ἀποτρῖψαι νεότητα.

Ὡδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.  
 εὐνὰ δ' ἧς τῷ παιδὶ τέτυγμένα ἀγχόθι πατὴρ 135  
 δέρμα λεόντειον μάλα οἱ κεχαρισμένον αὐτῷ,  
 δεῖπνον δὲ κρέα τ' ὀπτὰ καὶ ἐν κανέφῳ μέγας ἄρτος  
 Δωρικός· ἀσφαλέως κε φυτοσκάφον ἄνδρα κορέσσαι.  
 αὐτὰρ ἐπ' ἄματι τυννὸν ἄνευ πυρὸς αἴνυτο δόρπον.  
 εἴματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ἔννυτο κνάμας. 140

114. σοφίσματα Meineke : παλαίσματα MSS. 125. ὦμον Ch.  
 νῶτον MSS. : κῶλον Ahrens.

## XXV

## ΗΡΑΚΛΗΣ ΛΕΟΝΤΟΦΟΝΟΣ

Τὸν δ' ὁ γέρων προσέειπε φυτῶν ἐπίουρος ἀροτρεὺς  
 παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·

“Ἐκ τοι ξεῖνε πρόφρων μυθήσομαι ὅσσ' ἐρεεῖνεις,  
 Ἐρμέω ἀζόμενος δεινὴν ὄπιν εἰνοδίοιο·

τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι, 5  
 εἴ κεν ὁδοῦ ζαχρεῖον ἀνήνηταί τις ὁδίτην.

ποιῖμναι μὲν βασιλῆος εὐτρίχες Αὐγείας  
 οὐ πᾶσαι βόσκονται ἴαν βόσιν οὐδ' ἓνα χῶρον·  
 ἀλλ' αἱ μὲν ῥα νάοντος ἐπ' ὄχθαις ἀμφ' Ἑλισοῦντος,  
 αἱ δ' ἱερὸν θείοιο παρὰ ῥόον Ἀλφειοῖο, 10

αἱ δ' ἐπὶ Βουπρασίου πολυβότρυος, αἱ δὲ καὶ ᾧδε.  
 χωρὶς δὴ σηκοὶ σφι τετυγμένοι εἰσὶν ἐκάσταις.

αὐτὰρ βουκολίοισι περιπλήθουσὶ περ ἔμπησ  
 πάντεσσιν νομοὶ ᾧδε τεθηλότες αἰὲν ἔασι,  
 Μηνίου ἀμμέγα τίφος, ἐπεὶ πολυειδέα ποίην 15  
 λειμῶνες θαλέθουσιν ὑπόδροσοι εἰαμεναί τε  
 εἰς ἄλλης, ἥ ῥα βόεσσι μένος κεραῆσιν ἀέξει.

αὐλὶς δὲ σφισιν ἦδε τεῆς ἐπὶ δεξιὰ χειρὸς  
 φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντος,  
 κείνη, ὅθι πλατάνιστοι ἐπηεταναὶ πεφύασι 20  
 χλωρὴ τ' ἀγριέλαιος, Ἀπόλλωνος νομίοιο  
 ἱερὸν ἀγνόν, ξεῖνε, τελειοτάτοιο θεοῖο.

XXV. 1. text. Φ: βοῶν ἐπιβουκόλος ἀνὴρ Π.  
 εὐφρονος Φ. 9. νάοντος Π: νέμονται Φ.

7. εὐτρίχες Π:

εὐθὺς δὲ σταθμοὶ περιμήκεες ἀγροιώταις  
 δέδμηνθ', οἱ βασιλῇ πολὺν καὶ ἀθέσφατον ὄλβον  
 ῥύομεθ' ἐνδυκέως, τριπόλοις σπόρον ἐν νειοῖσιν 25  
 ἔσθ' ὅτε βάλλοντες καὶ τετραπόλοισιν ὁμοίως.  
 οὔρους μὴν ἴσασι φυτοσκάφοι οἱ πολύεργοι,  
 ἐς ληνοὺς δ' ἰκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.  
 πᾶν γὰρ δὴ πεδίον τόδ' ἐπίφρονος Αὐγείας,  
 πυροφόροι τε γύαι καὶ ἄλωαὶ δενδρῆεσσαι, 30  
 μέχρις ἐπ' ἐσχατίας πολυπίδακος ἀκρωρείης,  
 ἃς ἡμεῖς ἔργοισιν ἐποικχόμεθα πρόπαν ἡμαρ,  
 ἢ δίκη οἰκῶν, οἷσιν βίος ἔπλετ' ἐπ' ἀγροῦ.  
 ἀλλὰ σύ πέρ μοι ἔνισπε, τό τοι καὶ κέρδιον αὐτῷ  
 ἔσσεται, οὔτινος ὧδε κεχρημένος εἰλήλουθας, 35  
 ἢ ἐσὺ γ' Αὐγείην ἢ καὶ δμῶν τινὰ κείνου  
 δίζχει, οἷ οἱ ἔασιν. ἐγὼ δέ κέ τοι σάφα εἰδὼς  
 ἀτρεκέως εἵποιμ', ἐπεὶ οὐ σέγε φημὶ κακῶν ἐξ  
 ἔμμεναι οὐδὲ κακοῖσιν ἐοικότα φύμεναι αὐτόν,  
 οἷόν τοι μέγα εἶδος ἐπιπρέπει. ἦ ῥά νυ παῖδες 40  
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασι."

Τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος  
 υἱός.

“Ναὶ γέρον Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἐπειῶν  
 εἰσιδέειν· τοῦ γάρ με καὶ ἡγαγεν ἐνθάδε χρεῖω.  
 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστνυ μένει παρὰ οἷσι πολίταις  
 δήμου κηδόμενος, διὰ δὲ κρίνουσι θέμιστας, 46  
 δμῶν δὴ τινα πρέσβυ σύ μοι φράσον ἡγεμονεύσας,  
 ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,  
 ᾧ κε τὸ μὲν εἵποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.  
 ἄλλον δ' ἄλλον ἔθηκε θεὸς ἐπιδευέα φωτῶν.” 50



Τὸν δ' ὁ γέρον ἐξαυτὶς ἀμείβετο διὸς ἀροτρεύς·  
 “ Ἀθανάτων ὦ ξεῖνε φραδῇ τινος ἐνθάδ' ἰκάνεις,  
 ὥς τοι πᾶν ὃ θέλεις αἶψα χρέος ἐκτετέλεσται.  
 ὦδε γὰρ Ἀυγείης, υἱὸς φίλος Ἑλίοιο,  
 σφωιτέρῳ σὺν παιδί, βίῃ Φυλῆος ἀγανού, 55  
 χθιζὸς γ' εἰλήλουθεν ἀπ' ἄστεος, ἡμασι πολλοῖς  
 κτῆσιν ἐποψόμενος, ἣ οἱ νήριθμος ἐπ' ἀγρῶν·  
 ὥς που καὶ βασιλεῦσιν ἐεῖδεται ἐν φρεσὶν ἧσιν  
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἶκος.  
 ἀλλ' ἵομεν μάλα πρὸς μιν· ἐγὼ δέ τοι ἡγεμονεύσω 60  
 αὐλιν ἐφ' ἡμετέρην, ἵνα κεν τέτμοιμεν ἀνακτα.”  
 ἌΩς εἰπὼν ἡγείτο, νόφ δ' ἔτι πόλλ' ἐμενοῖνα,  
 δέρμ᾽ αὖτε θηρὸς ὀρῶν χειροπληθῇ τε κορύνῃν,  
 ὀππόθεν ὁ ξεῖνος· μέμονεν δέ μιν αἰὲν ἔρεσθαι·  
 ἄψ δ' ὅκνῳ ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα, 65  
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος προτιμυθήσαιο,  
 σπερχομένου· χαλεπὸν δ' ἐτέρου νόον ἰδμεναι ἀνδρός.  
 τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἶψ' ἐνόησαν,  
 ἀμφοτέρων ὁσμῇ τε χροὸς δούπῳ τε ποδοῦν.  
 θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος 70  
 Ἀμφιτρωνιάδῃ Ἑρακλεί· τὸν δὲ γέροντα  
 ἀχρεῖον κλάζοντε περισσαινόν ἐτέρωθεν.  
 τοὺς μὲν ὅγε λάεσσιν ἀπὸ χθόνος ὅσσον ἀείρων  
 φευγέμεν ἄψ ὀπίσω δειδίσσετο, τρηχὺ δὲ φωνῇ  
 ἡπεῖλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ, 75  
 χαίρων ἐν φρεσὶν ἧσιν, ὀθούνεκεν αὐλιν ἔρυντο  
 αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὅγε τοῖον ἔειπεν·

64. μέμονεν Meineke: μέμονε m: μέμαεν Π. 72. ἀχρεῖον  
 κλάζοντε περισσαινόν γ' D: περισσαινόν γ' Iunt. (ἄγριον ἄλαζόν  
 τε Φ: ἀσπάζοντο Ahrens): ἀχρεῖον κλάζον τε περισσαινόν τ'  
 Meineke: text. Ch.

“Ω πόποι, οἶον τοῦτο θεοὶ ποίησαν ἄνακτες  
 θηρίον ἀνθρώποισι μετέμμεναι, ὥς ἐπιμηθές.  
 εἴ οἱ καὶ φρένες ὦδε νοήμονες ἔνδοθεν ἦσαν, 80  
 ἥδ' οἱ δ', ᾧ τε χρὴ χαλεπαινέμεν ᾧ τε καὶ οὐκί,  
 οὐκ ἂν οἱ θηρῶν τις ἐδήρισεν περὶ τιμῆς.  
 νῦν δὲ λίην ζάκοτόν τε καὶ ἀρρηγνὲς γένετ' αὐτῶς.

Ἦ ῥα, καὶ ἐσσυμένως ποτὶ ταυλίον ἴζον ἰόντες.  
 Ἡέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους 85  
 δεῖλινον ἡμαρ ἄγων· τὰ δ' ἐπήλυθε πίονα μῆλα  
 ἐκ βοτάνης ἀνιόντα μετ' αὐλία τε σηκούς τε.  
 αὐτὰρ ἔπειτα βόες μάλα μυρίαὶ ἄλλαι ἐπ' ἄλλαις  
 ἐρχόμεναι φαίνονθ' ὥσ' ἐν νέφει ὕδατόεντα,  
 ἄσπασ' ἐν οὐρανῷ εἴσιν ἐλαυνόμενα προτέρωσεν 90  
 ἢ ἐν νότοιο βίῃ ἢ ἐν Θρηκὸς βορέαο.  
 τῶν μὲν τ' οὐτις ἀριθμὸς ἐν ἡέρι γίνετ' ἰόντων,  
 οὐδ' ἄνυσσις· τόσα γάρ τε μετὰ προτέροισι κυλίνδει  
 ἰς ἀνέμου, τὰ δέ τ' ἄλλα κορύσσεται αὐτὶς ἐπ' ἄλλοις·  
 τόσσ' αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλῳ ἦεν. 95  
 πᾶν δ' ἄρ' ἐνεπλήσθη πεδίων, πᾶσαι δὲ κέλευθοι  
 ληίδος ἐρχομένης (στείνοντο δὲ πίονες ἀγροί),  
 μυκηθμῷ· σηκοὶ δὲ βοῶν ρεῖα πλήσθησαν  
 εἰλιπόδων, οἷες δὲ κατ' αὐλὰς ἠυλίζοντο.  
 ἔνθα μὲν οὐτις ἔκμηλος ἀπειρεσίῳ περ ἐόντων 100  
 εἰστήκει παρὰ βουσὶν ἀνὴρ κεχρημένος ἔργου·  
 ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐντμήτοισιν ἱμᾶσι  
 κωλοπέδας ἀράρισκε περισταδὸν ἐγγὺς ἀμέλγειν·  
 ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιν ἴει  
 πινέμεναι λιαροῖο μεμαότα πάγχυ γάλακτος, 105

85. ἔτραπεν Musurus (Iunt.): ἔτραφεν D: ἤγαγεν Φ. 103.  
 κωλοπέδας Ahrens: κωλοπέδιλ' MSS.: καλοπέδιλ' Musurus.

ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν,  
 ἄλλος ἐσῆγεν ἔσω ταύρους δίχα θηλειάων.  
 Αὐγείης δ' ἐπὶ πάντας ἰὼν θεῖτο βοαύλους  
 ἦντινά οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆες,  
 σὺν δ' υἱὸς τε βίη τε βαρύφρονος Ἑρακλῆος 110  
 ὠμάρτευν βασιλῆι διερχομένῳ μέγαν ὄλβον.  
 ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν  
 Ἀμφιτρυωνιάδης καὶ ἀρηρότα νωλεμέες αἰεὶ  
 ἐκπάγλως θαύμαζε θεῶν τόγε μυρίον ἔδνον  
 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἑώλπει 115  
 ἀνδρὸς ληϊδ' ἐνὸς τόσσην ἔμεν οὐδὲ δέκ' ἄλλων,  
 οὔτε πολύρρηνες πάντων ἔσαν ἐκ βασιλῆων.  
 Ἡέλιος δ' ᾧ παιδὶ τόγ' ἔξοχον ὥπασε δῶρον,  
 ἀφνειὸν μῆλοισι περὶ πάντων ἔμμεναι ἀνδρῶν,  
 καὶ ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120  
 ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνου  
 βουκολίοις, αἵτ' ἔργα καταφθείρουσι νομῶν,  
 αἰεὶ δὲ πλέονες κερααὶ βόες, αἰὲν ἀμείνους  
 ἐξ ἔτεος γίνοντο μάλ' εἰς ἔτος· ἦ γὰρ ἅπασαι  
 ζωοτόκοι τ' ἦσαν περιώσια θηλυτόκοι τε. 125  
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχόωντο  
 κνήμαργοί θ' ἑλικές τε, διηκόσιοί γε μὲν ἄλλοι  
 φοίνικες· πάντες δ' ἐπιβήτορες οἶγ' ἔσαν ἤδη.  
 ἄλλοι δ' αὖ μετὰ τοῖσι δυνώδεκα βουκολέοντο  
 ἱεροὶ Ἡελίοιο· χρόνῃ δ' ἔσαν ἡύτε κύκνοι 130  
 ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσιν  
 οἱ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποίην  
 ἐν νομῶ· ᾧδ' ἐκπαγλὸν ἐπὶ σφίσιν γαυριόωντο.  
 καὶ ῥ' ὁπότ' ἐκ λασίοιο θοοὶ προγενοίατο θῆρες

ἐς πεδῖον δρυμοῖο βοῶν ἔνεκ' ἀγροτεράων, 135  
 πρῶτοι τοίγε μάχηνδε κατὰ χροὸς ἤεσαν ὁσμὴν,  
 δεινὸν δ' ἐβρυχῶντο φόνον λεύσσοντε προσώπῳ.  
 τῶν μὲν τε προφέρεσκε βίηφί τε καὶ σθένει ᾧ  
 ἡδ' ὑπεροπλίῃ Φαέθων μέγας, ὃν ῥα βοτῆρες  
 ἀστέρι πάντες ἔισκον, ὀθούνεκα πολλὸν ἐν ἄλλοις 140  
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.  
 ὃς δὴ τοι σκύλος αὖτον ἰδὼν χαροποῖο λέοντος  
 αὐτῷ ἔπειτ' ἐπόρουσεν ἐνσκόπῳ Ἡρακλῆι  
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.  
 τοῦ μὲν ἄναξ προσιόντος ἐδράξατο χειρὶ παχείῃ 145  
 σκαιοῦ ἄφαρ κέραος, κατὰ δ' αὐχένα νέρθ' ἐπὶ  
 γαίης

κλάσσε βαρύν περ ἑόντα, πάλιν δέ μιν ὤσεν ὀπίσσω  
 ὦμφ ἐπιβρίσας· ὁ δέ οἱ περὶ νεῦρα τανυσθεῖς  
 μυὼν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.  
 θαύμαζεν δ' αὐτὸς τε ἄναξ υἱὸς τε δαΐφρων 150  
 Φυλεὺς οἷ τ' ἐπὶ βουσὶ κορωνίσινι βουκόλοι ἄνδρες,  
 Ἀμφιτρωνιάδαο βίην ὑέροπλον ἰδόντες.

Τὼ δ' εἰς ἄστν λιπόντε καταυτόθι πίονας ἀγροὺς  
 ἐστιχέτην, Φυλεὺς τε βίῃ θ' Ἡρακλεΐῃ.  
 λαοφόρου δ' ἐπέβησαν ὅθι πρῶτιστα κελεύθου, 155  
 λεπτὴν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες,  
 ἥ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο  
 οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρὰ θέουσα,  
 τῇ μιν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο  
 Αὐγείῳ φίλος υἱὸς ἔθεν μετόπισθεν ἰόντα, 160  
 ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὦμον·

158. θέουσα Ch. post Meinekium. Is θεούση: χλωρᾷ ἐούση  
 D: χλωρὰ ἐούση m: ἐούσα Iunt.

“Ξεῖνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον  
ἀκούσας

ώσεί περ σφετέρησιν ἐνὶ φρεσὶ βάλλομαι ἄρτι.  
ἤλυθε γὰρ στείχων τις ἀπ’ Ἄργεος ὡς μέσος ἀκμῆς  
ἐνθάδ’ Ἀχαιὶς ἀνὴρ Ἑλίκης ἐξ ἀγχιάλιοι· 165

ὃς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἐπειῶν,  
οὔνεκεν Ἀργείων τις ἔθεν παρεόντος ὄλεσσε  
θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,  
κοίλην αὐλιν ἔχοντα Διὸς Νεμέοιο παρ’ ἄλσος,  
οὐκ οἶδ’ ἀτρεκέως ἢ Ἄργεος ἐξ ἱεροῖο 170

αὐτόθεν ἢ Τίρυνθα νέμων πόλιν ἢ Μυκῆνην.  
ὥς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν,  
εἰ ἐτεόν περ ἐγὼ μιμνήσκομαι, ἐκ Περσῆος.  
ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιάλῃν  
ἢ σέ· δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175

χειρῶν καρτερὸν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.  
εἴπ’ ἄγε νῦν μοι πρῶτον, ἵνα γνῶω κατὰ θυμόν,  
ἥρως, εἴτ’ ἐτύμως μαντεύομαι εἴτε καὶ οὐκί,  
εἰ σύγ’ ἐκείνος, ὃν ἡμιν ἀκουόντεσσιν ἔειπεν  
οὐξ Ἑλίκηθεν Ἀχαιὸς, ἐγὼ δέ σε φράζομαι ὀρθῶς.  
εἰπέ δ’ ὅπως ὀλοὸν τόδε θηρίον αὐτὸς ἔπεφνες, 181

ὅπως τ’ εὐύδρον Νεμέης εἰσῆλυθε χῶρον·  
οὐ μὲν γάρ κε τοσόνδε κατ’ Ἀπίδα κνώδαλον εὖροις  
ἰμεύρων ιδέειν, ἐπεὶ οὐ μάλα τηλίκᾳ βόσκει,  
ἀλλ’ ἄρκτους τε σύας τε λύκων τ’ ὀλοφώιον ἔρνος. 185  
τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·

οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπόρον ἀνέρ’ ἔφαντο  
γλώσσης μαψιδίοιο χαριζόμενον παρεούσιν.”

ᾧ Ως εἰπὼν μέσσης ἐξηρώησε κελεύθου  
Φυλεύς, ὃφρα κιοῦσιν ἅμα σφίσιν ἄρκιος εἴη, 190



καί ῥά τε ῥήϊτερον φαμένου κλύοι Ἑρακλῆος,  
ὅς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·

“ ὦ Αὐγυιάδη, τὸ μὲν ὅττι με πρῶτον ἀνῆρεν,  
αὐτὸς καὶ μάλα ῥεῖα κατὰ στάθμην ἐνόησας.  
ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου 195  
ὅπως ἐκράανθεν, ἐπεὶ λελίσσαι ἀκούειν,  
νόσφιν γ’ ἢ ὅθεν ἦλθε· τὸ γὰρ πολέων περ ἐόντων  
Ἀργείων οὐδεὶς κεν ἔχοι σάφα μυθήσασθαι·  
οἶον δ’ ἀθανάτων τίν’ ἐίσκομεν ἀνδράσι πῆμα  
ἱρῶν μνηίσαντα Φορωνεΐδῃσιν ἐφεῖναι. 200

πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὧς  
λῖς ἄμοτον κεραΐζε, μάλιστα δὲ Βεμβιναίους,  
οἳ ἔθεν ἀγχόμοροι ναῖον πασχόντες ἄτλητα.  
τὸν μὲν ἐμοὶ πρῶτιστα τελεῖν ἐπέταξεν ἄεθλον  
Εὐρυσθεύς, κτεῖναι δέ μ’ ἐφίετο θηρίον αἰνόν. 205  
αὐτὰρ ἐγὼ κέρας ὕγρὸν ἐλὼν κοίλῃν τε φαρέτρην  
ἰὼν ἐμπλείην νέομην, ἐτέρηφι δὲ βάκτρον  
εὐπαγὲς αὐτόφλοιον ἐπηρεφέος κοτίνιοιο  
ἔμμητρον, τὸ μὲν αὐτὸς ὑπὸ ζαθέφ’ Ἑλικῶνι  
εὐρὼν σὺν πυκινῇσιν ὀλοσχερὲς ἔσπασα ῥίζαις. 210  
αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῖς ἦεν, ἵκανον,  
δὴ τότε τόξον ἐλὼν στρεπτὴν ἐπέλασσα κορώνῃ  
νευρειήν, περὶ δ’ ἰὼν ἐχέστονον εἶθαρ ἔβησα.  
πάντῃ δ’ ὅσσε φέρων ὀλοὸν τέρας ἐσκοπιάζον,  
εἴ μιν ἐσαθρήσαιμι, πάρος γ’ ἐμὲ κεῖνον ιδέσθαι. 215  
ἡματος ἦν τὸ μεσηγύ, καὶ οὐδέ πη ἵχνια τοῖο  
φρασθῆναι δυνάμην οὐδ’ ὠρυγμοῖο πυθέσθαι.

200. φορωνήεσσιν Π: corr. Meineke. 203. ἀγχόμοροι D. ναῖον  
ἄτλητα παθόντες vulg.: corr. Taylor, correctionem in textum  
admisit Ameis. 216. οὐδ’ ὅπῃ Π: corr. Ch.: οὐδενὸς ἵχνια  
τοῖα Φ: οὐδέπω . . . τοῖο C. Hartung.

οὐδὲ μὲν ἀνθρώπων τις ἔην ἐπὶ βουσί καὶ ἔργοις  
 φαινόμενος σπορίμοιο δι' αὔλακος, ὄντιν' ἐροίμην·  
 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἕκαστον. 220  
 οὐ μὴν πρὶν πόδας ἔσχον ὄρος τανύφυλλον ἐρευνῶν,  
 πρὶν ἰδέειν ἀλκῆς τε παραυτίκα πειρηθῆναι.  
 ἦτοι ὁ μὲν σήραγγα προδείελος ἔστιχεν εἰς ἦν,  
 βεβρωκὼς κρειῶν τε καὶ αἵματος, ἀμφὶ δὲ χαίτας  
 αὐχμηρὰς πεπάλακτο φόνῳ χαροπὸν τε πρόσωπον 225  
 στήθεά τε, γλώσση δὲ περιλιχμᾶτο γένειον.  
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην  
 ἐν ῥίῳ ὑλήεντι δεδεγμένος ὀππόθ' ἴκοιτο,  
 καὶ βάλλον ἄσσον ἰόντος ἀριστερὸν ἐς κενεῶνα  
 τηϋσίως· οὐ γάρ τι βέλος διὰ σαρκὸς ὄλισθεν 230  
 ὀκριόεν, χλωρῇ δὲ παλίσσυτον ἔμπεσε ποίη.  
 αὐτὰρ ὁ κρατα δαφεινὸν ἀπὸ χθονὸς ὦκ' ἐπάειρε  
 θαμβήσας, πάντη δὲ διέδρακεν ὀφθαλμοῖσι  
 σκεπτόμενος, λαμυροὺς δὲ χανῶν ὑπ' ὀδόντας ἔφηνε.  
 τῷ δ' ἐγὼ ἄλλον οἰστὸν ἀπὸ νευρῆς προΐαλλον 235  
 ἀσχαλῶν, ὃ μοι ὁ πρὶν ἐτώσιος ἔκφυγε χειρός·  
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.  
 ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδου πολυώδυνος ἰός,  
 ἀλλ' ἔπεσε προπάροιθε ποδῶν ἀνεμῶλιος αὐτως.  
 τὸ τρίτον αὖ μέλλεσκον ἀσώμενος ἐν φρεσὶν αἰνῶς 240  
 αὐερύειν· ὁ δέ μ' εἶδε περιγληνώμενος ὅσσοις  
 θῆρ ἄμοτος, μακρὴν δὲ περ' ἰγνύησιν ἔλιξε  
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν  
 θυμοῦ ἐνεπλήσθη, πυρσαι δ' ἐφριξαν ἔθειραι  
 σκυζομένῳ, κυρτὴ δὲ ῥάχῃς γένετ' ἥυτε τόξον, 245  
 πάντοθεν εἰληθέντος ὑπὸ λαγόνας τε καὶ ἰζύν.

228. ἐν τρίβῳ Φ. 236. ὅτι μοι πρὶν Π: corr. Hermann.

ὥς δ' ὅτ' ἂν ἄρματοπηγὸς ἀνὴρ πολέων ἴδρις ἔργων  
 ὀρηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,  
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίφρῳ·  
 τοῦ μὲν ὑπὲκ χειρῶν ἔφυγεν τανύφλοιος ἐρινεὸς 250  
 καμπτόμενος, τηλοῦ δὲ μιῇ πῆδησε σὺν ὀρμῇ·  
 ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο  
 μαιμῶων χρὸς ἄσαι· ἐγὼ δ' ἐτέρηφι βέλεμνα  
 χειρὶ προεσχεθόμην καὶ ἀπ' ὤμων δίπλακα λώπην,  
 τῇ δ' ἐτέρῃ ρόπαλον κόρσης ὑπὲρ αὖτον αἰείρας 255  
 ἤλασα καὶ κεφαλῆς, διὰ δ' ἀνδιχα τρηχὺν ἔαξα  
 αὐτοῦ ἐπὶ λασίῳ καρῆατος ἀγριέλαιον  
 θηρὸς ἀμαιμακέτοιο· πέσεν δ' ὄγε πρὶν ἔμ' ἰκέσθαι  
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη  
 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσε οἱ  
 ἄμφω

ἦλθε, βίῃ σεισθέντος ἐν ὀστέῳ ἐγκεφάλαιο. 261  
 τὸν μὲν ἐγὼν ὀδύνησι παραφρονέοντα βαρεῖαις  
 νωσάμενος, πρὶν αὖτις ὑπότροπον ἀμπνυνθῆναι,  
 αὐχένος ἀρρήκτοιο παρ' ἰνὶν ἤλασα προφθάς,  
 ῥίψας τόξον ἔραξε πολύρραπτόν τε φαρέτρην· 265  
 ἦγχον δ' ἐγκρατέως στιβαρὰς σὺν χεῖρας ἐρείσας  
 ἐξόπιθεν, μὴ σάρκας ὑποδρύνῃ ὀνύχεσσι,  
 πρὸς δ' οὐδας πτέρνησι πόδας στερεῶς ἐπίεζον  
 οὐραίους ἐπιβάς, μηροῖσί τε πλευρ' ἐφύλασσαν,  
 μέχρι οἱ ἐξετάνυσσα βραχίονας ὀρθὸν αἰείρας 270  
 ἄπνευστον, ψυχὴν δὲ πελώριος ἔλλαχεν Ἄιδης.  
 καὶ τότε δὴ βούλευον, ὅπως λασιαύχενα βύρσαν  
 θηρὸς τεθνειῶτος ἀπὸ μελέων ἐρυσάιμην,  
 ἀργαλέον μάλα μόχθον, ἐπεὶ οὐκ ἔσκε σιδήρῳ

τμητῇ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ἄλλη 275  
 ἔνθά μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νοῆσαι  
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσι.  
 τοῖσι θοῶς ἀπέδειρα, καὶ ἀμφεθέμην μελέεσσιν  
 ἔρκος ἐνναλίου ταμεσίχροος ἰωχμοῖο.  
 οὗτός τοι Νεμέου γένετ' ὦ φίλε θηρὸς ὄλεθρος, 280  
 πολλὰ πάρος μήλοισ τε καὶ ἀνδράσι κήδεα θέντος."

## XXVI

## ΛΗΝΑΙ Η ΒΑΚΧΑΙ

Ἴνῳ καὐτονόα χά μαλοπάρανος Ἀγαῦα  
 τρεῖς θιάσως ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἐοῖσαι.  
 χαί μὲν ἀμερξάμεναι λασίας δρυὸς ἄγρια φύλλα  
 κισσόν τε ζῶοντα καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς  
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμούς, 5  
 τὼς τρεῖς τῇ Σεμέλῃ, τὼς ἐννέα τῷ Διονύσῳ.  
 ἱερὰ δ' ἐκ κίστας ποπανεύματα χερσὶν ἐλοῖσαι  
 εὐφάμως κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,  
 ὥς ἐδίδασχ', ὥς αὐτὸς ἐθυμάρει Διόνυσος.  
 Πενθεὺς δ' ἀλιβάτου πέτρας ἄπο πάντ' ἐθεώρει, 10  
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.  
 Αὐτονόα πράτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,  
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια Βάκχου,  
 ἐξαπίνας ἐπιοῖσα, τὰ δ' οὐχ ὀρέοντι βέβηλοι.

μαίνεταιο μὲν θ' αὐτα, μαίνοντο δ' ἄρ' εὐθὺ καὶ ἄλλαι.  
Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δ' ἐδίωκον, 16  
πέπλως ἐκ ζωστήηρος ἐπ' ἰγνύαν ἐρύσαισαι.  
Πενθεὺς μὲν τόδ' ἔειπε· “τίνος κέχρησθε γυναῖκες;”  
Αὐτονόα τόδ' ἔειπε “τάχα γνώσῃ πρὶν ἀκοῦσαι.”  
μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20  
ὅσσόν περ τοκάδος τελέθει μύκημα λεαίνας·  
Ἴνῳ δ' ἐξέρρηξε σὺν ὠμοπλάτῃ μέγαν ὦμον  
λὰξ ἐπὶ γαστέρα βᾶσα, καὶ Αὐτονόας ῥυθμὸς αὐτός·  
αἱ δ' ἄλλαι τὰ περισσὰ κρεανομέοντο γυναῖκες.  
ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι, 25  
ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.  
οὐκ ἀλέγω· μηδ' ἄλλος ἀπεχθομένῳ Διονύσῳ  
φροντίζοι, μηδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,  
εἷη δ' ἐνναέτης ἢ καὶ δεκάτῳ ἐπιβαῖνοι·  
αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ἄδοιμι. 30  
ἐκ Διὸς αἰγιόχῳ τιμὰν ἔχει αἰετὸς οὗτος.  
εὐσεβέων παίδεσσι τὰ λώια, δυσσεβέων δ' οὔ.  
χαῖροι μὲν Διόνυσος, ὃν ἐν Δρακάνῳ νιφόμεντι  
Ζεὺς ὕπατος μεγάλην ἐπιγουνίδα κάτθετο λύσας·  
χαῖροι δ' εὐειδὴς Σερμέλα καὶ ἀδελφεαὶ αὐτᾶς 35  
Καδμεῖαι πολλαῖς μεμελημέναι ἡρώιναις,  
αἱ τόδε ἔργον ἔρεξαν ὀρίναντος Διονύσου  
οὐκ ἐπιμωματόν. μηδεὶς τὰ θεῶν ὀνόσαιτο.

XXVI. 17. ἰγνύαν MSS. : corr. Briggs, Ahrens : cuius notam videris. 24. κρέα νομ. vulg. : corr. Lobeck. 27. ἀπεχθόμεναι MS. : corr. Ahrens post Bergk.



## XXVII

## ΟΑΡΙΣΤΤΣ

ΚΟΡΗ

Τὰν πινυτὰν Ἑλέναν Πάρις ἥρπασε βουκόλος ἄλλος.

ΔΑΦΝΙΣ

- μᾶλλον ἐκοῖσ' Ἑλένα τὸν βουκόλον ἔσχε φιλεῦσα.  
 Κ. μὴ καυχῶ σατυρίσκε· κενὸν τὸ φίλαμα λέγουσιν.  
 Δ. ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἀδέα τέρψις.  
 Κ. τὸ στόμα μεν πλύνω καὶ ἀποπτύω τὸ φίλαμα. 5  
 Δ. πλύνεις χεῖλεα σεῖο; δίδου πάλιν ὄφρα φιλάσω.  
 Κ. καλὸν σοι δαμάλας φιλέειν, οὐκ ἄζυγα κώραν.  
 Δ. μὴ καυχῶ· τάχα γάρ σε παρέρχεται ὥς ὄναρ ἤβη.  
 Κ. ἦν δέ τι γηράσκω, τόδε που μέλι καὶ γάλα πίνω.  
 Δ. . . . .  
 Κ. ἅ σταφυλὶς σταφίς ἐστι καὶ οὐ ρόδον αὖτον ὀλεῖται.  
 Δ. δεῦρ' ὑπὸ τὰς κοτίνους, ἵνα σοί τινα μῦθον ἐνίψω. 10  
 Κ. οὐκ ἐθέλω· καὶ πρὶν με παρήπαφες ἀδεί μύθω.  
 Δ. δεῦρ' ὑπὸ τὰς πτελέας, ἵν' ἐμᾶς σύριγγος ἀκούσῃς.  
 Κ. τὴν σαυτοῦ φρένα τέρψον· οἰζύνον οὐδὲν ἀρέσκει.  
 Δ. φεῦ φεῦ τᾶς Παφίας χόλον ἄζεο καὶ σύγε κώρα.  
 Κ. χαιρέτω ἅ Παφία· μόνον ἵλαος Ἄρτεμις εἴη. 15  
 Δ. μὴ λέγε, μὴ βάλλῃ σε καὶ ἐς λίνον ἄκριτον ἔνθης.  
 Κ. βαλλέτω ὥς ἐθέλει· πάλιν Ἄρτεμις ἄμμιν ἀρήγει.  
 [μῆπιβάλης τὰν χεῖρα, καὶ εἰσέτι χεῖλος ἀμύξω.]

XXVII. 2. ἐκοῖσ' Ahrens: ἐδοῖσ' D. ἔσχε Hermann: ἐστὶ D.  
 8<sup>n</sup>. ἦ D: εἰ D: corr. ead. manu: corr. Ch.: versum omittunt  
 Iunt. Call. edd. plerique. 13. οἰζύνον vulg.: corr. Herm.:  
 possis οἰζύρ' puncto post τέρψον delete. 16. ἄκλιτον D:  
 ἄλλυτον Iunt.: ἄκριτον Ahrens.

- Δ. οὐ φεύγεις τὸν Ἑρωτα, τὸν οὐ φύγε παρθένος ἄλλη.  
 Κ. φεύγω ναὶ τὸν Πᾶνα· σὺ δὲ ζυγὸν αἰὲν αἰεῖρεις. 20  
 Δ. δειμαίνω, μὴ δὴ σε κακωτέρῳ ἀνέρι δώσει.  
 Κ. πολλοί μ' ἐμνῶντο, νόμον δ' ἐμὸν οὔτις αἰεῖδει.  
 Δ. εἷς καὶ ἐγὼ πολλῶν μνηστῆρ τεὸς ἐνθάδ' ἰκάνω.  
 Κ. καὶ τί φίλος ῥέξαιμι; γάμοι πλήθουσιν ἀνίας.  
 Δ. οὐκ ὀδύνην, οὐκ ἄλγος ἔχει γάμος, ἀλλὰ χορείην. 25  
 Κ. ναὶ μάν φασι γυναικας ἐοὺς τρομέειν παρακοίτας.  
 Δ. μᾶλλον αἰὲ κρατέουσι· τίνα τρομέουσι γυναιῖκες;  
 Κ. ὠδίνειν τρομέω· χαλεπὸν βέλος Εἰλειθυίης.  
 Δ. ἀλλὰ τεῇ βασιλεία μογοστόκος Ἄρτεμις ἐστίν.  
 Κ. ἀλλὰ τεκεῖν τρομέω, μὴ καὶ χρὸα καλὸν ὀλέσσω. 30  
 Δ. ἦν δὲ τέκης φίλα τέκνα, νέον φάος ὄψεαι νῖας.  
 Κ. καὶ τί μοι ἔδνον ἄγεις γάμου ἄξιον, ἦν ἐπινεύσω;  
 Δ. πᾶσαν τὰν ἀγέλαν, πάντ' ἄλσεα καὶ νομὸν ἔξεις.  
 Κ. ὄμνυε μὴ μετὰ λέκτρα λιπὼν ἀέκουσαν ἀπενθῆιν.  
 Δ. οὐκ αὐτὸν τὸν Πᾶνα, καὶ ἦν ἐθέλης με διῶξαι. 35  
 Κ. τεύχεις μοι θαλάμους, τεύχεις καὶ δῶμα καὶ αὐλὰς·  
 Δ. τεύχω σοι θαλάμους· τὰ δὲ πῶεα καλὰ νομεύω.  
 Κ. πατρὶ δὲ γηραλέῳ τίνα μάν, τίνα μῦθον ἐνίψω;  
 Δ. αἰνήσει σέο λέκτρον, ἐπὴν ἐμὸν οὔνομ' ἀκούσῃ.  
 Κ. οὔνομα σὸν λέγε τῆνο· καὶ οὔνομα πολλάκι τέρπει. 40  
 Δ. Δάφνις ἐγώ, Λυκίδας τε πατήρ, μήτηρ δὲ Νομαία.  
 Κ. ἐξ εὐηγενέων· ἀλλ' οὐ σέθεν εἰμὶ χερείων.  
 Δ. οἶδ', ἄκρα τιμὴ ἐσσί· πατὴρ δέ τοί ἐστι Μενάλκας.

21. δώσω D : corr. Schaefer. 22. νόον vulg. : corr. Ch. :  
 νόον . . . ἐκῆλει Ahrens. 35. οὐ μαίτην MS., cf. v. 14 : corr.  
 Hermann. 43. οὐδ' ἄκρα vulg. : corr. Iacobs. τιμὴ ἐσσί  
 Ahrens : τιμὴ ἐσσί D : τιμήσσεα Iunt.

## XXVIII

## ΗΛΑΚΑΤΗ

Γλαύκας ὦ φιλέριθ' ἀλακάτα δῶρον Ἀθανάας  
 γύναιξιν, νόος οἰκωφελίας αἷσιν ἐπάβολος,  
 θέρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νείλεος ἀγλάαν,  
 ὅπα Κύπριδος ἱρον καλάμω χλῶρον ὑπαπάλω.  
 τυῖδε γὰρ πλόον εὐάνεμον αἰτήμεθα παρ Δίος, 5  
 ὅπως ξέννον ἔμον τέρψομ' ἴδων κἀντιφιλήσομεν,  
 Νικίαν, Χαρίτων ἱμεροφώνων ἕρον φύτον,  
 καὶ σὲ τὰν ἐλέφαντος πολυμόχθω γεγεννημένην  
 δῶρον Νικιάας εἰς ὀλόχῳ χέρρας ὀπάσσομεν,  
 σὺν τῇ πόλλα μὲν ἔργ' ἐκτελέσεις ἀνδρεῖοις πέπλοις,  
 πόλλα δ' οἶα γύναικες φορέοισ' ὑδάτινα βράκη. 11  
 δις γὰρ μάτερες ἄρνων μαλάκοις ἐν βοτάνῃ πόκοις  
 πέξαιντ' αὐτοένει, Θευγένιδός γ' ἔνεκ' εὐσφύρῳ  
 οὕτως ἀνυσίεργος, φιλέει δ' ὅσσα σαόφρονες.  
 οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀέργῳ κεν ἐβολλόμαν 15  
 ὀπάσσαι σε δόμοις ἀμμετέρας ἔσσαν ἀπὸ χθόνος.  
 καὶ γάρ τοι πάτρις, ἂν ὥς Ἐφύρας κτίσσε ποτ'  
 Ἀρχίας  
 νάσω Τρινακρίας μύελον, ἀνδρῶν δοκίμων πόλιν.  
 νῦν μὰν οἶκον ἔχοισ' ἄνερος, ὃς πόλλ' ἐδάη σόφα  
 ἀνθρώποισι νόσοις φάρμακα λύγραις ἀπαλαλκόμεν, 20  
 οἰκήσεις κατὰ Μίλλατον ἐράνναν πεδ' Ἰαόνων,

XXVIII. 6. ἀντιφιλήσω MSS. : -ομαι Iunt. : corr. Bergk.  
 16. ὀπάσσαι MSS. : corr. Ahrens.

ὥς εὐαλάκατος Θεύγενις ἐν δαμότισιν πέλῃ,  
καί οἱ μνᾶστιν ἄει τῷ φιλαοίδῳ παρέχῃς ξένῳ.  
κῆνο γάρ τις ἔρει τῶπος ἴδων σ'· ἧ μεγάλα χάρις  
δώρῳ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ παρ φίλων. 25

## XXIX

## ΕΙΔΥΛΛΙΟΝ ΕΡΩΝΤΟΣ

Οἶνος ὦ φίλε παῖ λέγεται καὶ ἀλάθεια·  
κᾶμμε χρὴ μεθύοντας ἀλαθείας ἔμμεναι.  
κῆγω μὲν τὰ φρενῶν ἐρέω κέατ' ἐν μυχῶ.  
οὐκ ὅλας φιλέειν μ' ἐθέλησθ' ἀπὸ καρδίας.  
γινώσκω· τὸ γὰρ ἄμισυ τᾶς ζοῖας ἔχω 5  
ζὰ τὰν σὰν ιδέαν, τὸ δὲ λοιπὸν ἀπώλετο.  
χῶτα μὲν σὺ θέλῃς, μακάρεσσιν ἴσαν ἄγω  
ἀμέραν· ὅτα δ' οὐκ ἐθέλῃς τύ, μάλ' ἐν σκότῳ.  
πῶς ταῦτ' ἄρμενα, τὸν φιλέοντ' ἀνίαις δίδων;  
ἀλλ' εἰ μοί τι πίθοιο νέος προγενεστέρῳ, 10  
τῷ κε λώιον αὐτός ἔχων ἔμ' ἐπαινέσαις,  
ποίησαι καλίαν μίαν εἰν ἐνὶ δεινδρίῳ,  
ὅππῃ μηδὲν ἀπίξεται ἄγριον ὄρπετον.  
νῦν δὲ τῷδε μὲν ἄματος ἄλλον ἔχῃς κλάδον,  
ἄλλον δ' αὖριον, ἐξ ἐτέρῳ δ' ἕτερον μάτης· 15  
καὶ μὲν σευ τὸ κάλον τις ἴδων ῥέθους αἰνέσαι,

24. ἐρεῖ τῷ ποτιδῶν σ' Brunck post Iunt. quae τῷ exhibet:  
ἐρεῖ τῷ ποσιδῶ D: optime emendavit Ahrens.

XXIX. 7. χῶτα Ahrens: χῶταν vulg.

τῷ δ' εὐθὺς πλέον ἢ τριέτης ἐγένενυ φίλος,  
 τὸν πρῶτον δὲ φιλεῦντα τρίταιον ἐθήκαο.  
 ἄνδρων τῶν ὑπερανορέων δοκίμοις πνέειν.  
 φίλῃ δ', ᾧς κ' ἔτ' ἔης, τὸν ὕμοιον ἔχην ἄει. 20  
 αἰ γὰρ ᾧδε πόης, ἄγαθος μὲν ἀκούσσαι  
 ἐξ ἄστων· ὁ δέ τοί κ' Ἔρος οὐ χαλέπως ἔχει,  
 ὃς ἄνδρων φρένας εὐμαρέως ὑποδάμνεται,  
 κῆμε μάλακον ἐξ ἐπόησε σιδαρίῳ.  
 ἀλλὰ πὲρ ἀπάλῳ στύματός σε πεδέρχομαι 25  
 ὁμνάσθην, ὅτι πέρυσιν ἦσθα νεώτερος,  
 χῶτι γηραλέοι πέλομες πρὶν ἀποπτύσαι  
 καὶ ῥύσοι, νεότατα δ' ἔχην παλινάγρετον  
 οὐκ ἔστι· πτέρυγας γὰρ ἐπομμαδίαις φόρη,  
 κᾶμμες βαρδύτεροι τὰ ποτήμενα συλλάβην. 30  
 ταῦτα χρὴ νοέοντα πέλην ποτιμώτερον,  
 καὶ μοι τῶραμένῳ συνέραν ἀδόλως σέθεν,  
 ὅπως, ἀνίκα τὰν γένυν ἀνδρεῖαν ἔχης,  
 ἀλλάλοισι πελώμεθ' Ἀχιλλεῖοι φίλοι.  
 αἰ δὲ ταῦτα φέρην ἀνέμοισιν ἐπιτρόπης, 35  
 ἐν θύμῳ δὲ λέγης “ τί με δαιμόνι' ἐνόχλης; ”  
 νῦν μὲν κῆπὶ τὰ χρύσεια μᾶλ' ἔνεκεν σέθεν  
 βαίην καὶ φύλακον νεκύων πεδὰ Κέρβερον,  
 τότε δ' οὐδὲ καλεῦντος ἐπ' αὐλεῖταις θύραις  
 προμόλοιμί κε παυσάμενος χαλέπω πόθῳ. 40

19. δοκέοις . . . C: δοκέεις vulg.: corr. Bergk. 20. ᾧς κ'  
 ἔτ' ἔης Ch.: κε ζώης k: . . . ζώης Iunt.: κεν ἔης Hermann.  
 24. ἐξεποίησε MSS.: corr. Ahrens. 25. ἀλλὰ περὶ k D: corr.  
 Ahrens.



## XXX

"Ωιαι τῷ χαλεπῷ καίνομόρῳ τῷδε νοσήματος·  
 τετορταῖος ἔχει, παιδὸς ἔρως, μῆνά με δεύτερον,  
 μᾶκος μὲν μετρίῳ γ', ἀλλ' ὅπόσον τῷ πέδα περρέχει  
 τᾶς γὰς τοῦτο χάρις· ταῖς δὲ παραύαις γλυκὺ μειδίαι.  
 καὶ νῦν μὲν τὸ κακὸν ταῖς μὲν ἔχει, ταῖσι δέ μ' οὐκέτι,  
 τάχα δ' οὐδ' ὅσον ὕπνω 'πιτύχην ἔσσειτ' ἐρώϊα· 6  
 ἐχθὲς γὰρ παριῶν ἔδρακε λέπτ' ἄμμε δι' ὀφρύγων  
 αἰδεσθεῖς ποτίδην ἀντίος, ἡρεύθετο δὲ χροῖα.  
 ἔμεθεν δὲ πλεόν τᾶς κραδίας ὧ' ρος ἐδράξατο,  
 εἰς οἶκον δ' ἀπέβαν ἔλκος ἔχων καὶ τὸ <κέαρ  
 δακῶν>. 10

Πολλὰ δ' εἰσκαλέσας θυμὸν ἑμαυτοῦ διελεξάμαν·  
 τί δὴ ταῦτα ποιῆς; ἀλοσύνας τί ἔσχατον ἔσσεται;  
 λεύκας οὐκέτ' ἴσησθ' ὅττι φορῆς ἐν κροτάφοις τρίχας;  
 ὦρά τοι φρονέειν μὴ οὔτι νέος τὰν ιδέαν πέλη.  
 πάντ' ἔρδης ἅπερ οἱ τῶν ἐτέων ἄρτι γεγευμένοι. 15  
 καὶ μὰν ἄλλο σε λάθει· τόδ' ἄρ' ἦς λώιον, ἔμμεναι  
 ξέννον τῶν χαλεπῶν παιδὸς ἐράν<ιω παράπαν πόθων>  
 τῷ μὲν γὰρ βίος ἔρπει προγόνους ἴσ' ἐλάφῳ θοᾶς,  
 χαλάσει δ' ἐτέρᾳ ποντοπόρην αὔριον ἄρμενα.

XXX. 1. καὶ MS. : corr. Bergk. 3. κάλω μὲν μετρίως, ἀλλ'  
 ὅπόσον τῷ παιδί περιέχει MS. : text. Ch. versus 4, 5 transpos. Th.  
 Frit. ταῖς δ' οὐ MS. : supplevit Bergk. 7. λεπτά μελιφρύγων  
 corr. Schneid et Bergk. 10. κέαρ δακῶν H. Frit. 11.  
 διέλυξε MS. : corr. Bergk. 12. ἐπόης MS. : text. Ch. 13. οὐκ  
 ἐπύσθη MS. : corr. Schneid. 14. μὴ . . . νέος MS. : corr.  
 Bergk. 15. ἔρδης Ch. : ἔρδ' ὅσσαπερ MS. ἄρτια MS. Bergk.  
 17. quae desunt in MS. supplevit Haeblerlin. 18. ἔρπει  
 βάλισαγονοις ελαφ. MS. : corr. Bergk. 19. δλάσει . . . ἀμέραν MS. :  
 text. Ahrens.

οὐδ' αὐτῷ γλυκερᾶς ἄνθεμον ἄβας πεδ' ὑμαλίκων 20  
 μένει· τῷ δ' ὁ πόθος καὶ τὸν ἔσω μυελὸν ἐσθίει  
 ὁμιμνασκομένῳ· πολλὰ δ' ὄρη νυκτὸς ἐνύπνια,  
 παύσασθαι δ' ἐνιαυτὸς χαλεπᾶς οὐκ ἱκανὸς νόσῳ.

Ταῦτα χᾶτερα πολλὰ προτ' ἐμὸν θυμὸν ἐμεμψάμαν.  
 ὁ δὲ τοῦτ' ἔφατ'· ὅττις δοκίμοι τὸν δολομάχανον 25  
 νικάσιν· Ἔρον, οὗτος δοκίμοι τοῖς ὑπὲρ ἄμμεων  
 εὐρεῖν βραϊδίως ἀστέρας ὀπποσσάκιν ἐννέα.  
 καὶ νῦν, εἴτ' ἐθέλω, χρή με μακρὸν σχόντα τὸν  
 ἄμφενά

ἐλκεῖν τὸν ζυγόν, εἴτ' οὐκ ἐθέλω· ταῦτα γὰρ ὦγαθὲ  
 βούλεται θεός, ὃς καὶ Διὸς ἔσφαλε μέγαν νόον 30  
 καῦτας Κυπρογενήας· ἔμε μάν, φύλλον ἐπάμερον,  
 σμίκρας δεύμενον αὔρας ὀνέμων ᾧ κε θέλῃ φόρη.

## ΕΠΙΓΡΑΜΜΑΤΑ

## I

A. Pal. vi. 336.

Τὰ ρόδα τὰ δροσόεντα καὶ ἃ κατάπυκνος ἐκείνα  
 ἔρπυλλος κείται ταῖς Ἑλικωνιάσι,  
 ταὶ δὲ μελάμφυλλοι δάφναι τὴν Πύθιε Παιάν,  
 Δελφὶς ἐπεὶ πέτρα τοῦτό τοι ἀγλάισε.  
 βωμὸν δ' αἵμαξεῖ κεραδὸς τράγος οὗτος ὁ μαλός, 5  
 τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

23. οὐ χαλεπαὶ οὐχί MS. : text. Fritzsche. 25. δοκεῖ μοι  
 MS. : corr. Bergk. 31. φίλον MS. : corr. Th. Fritzsche.  
 32. δεύμενον Bergk. : δευόμενον MS. ὀνέμων Fritzsche : ὁ μέλλων  
 MS. ᾧ κε θέλῃ φόρη Ch. : αἶκα φορεῖ MS.

Epigrammata quae sequuntur in Codicibus k c D servantur.

## II

A. Pal. vi. 177.

Δάφνις ὁ λευκόχρως, ὁ καλᾷ σύριγγι μελίσδων  
 βουκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε,  
 τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὅξυν ἄκοντα,  
 νεβρίδα, τὰν πῆραν, αἶ ποκ' ἔμαλοφόρει.

## III

A. Pal. ix. 338.

Εὐδεις φυλλοστρώτι πέδῳ Δάφνι σῶμα κεκμακὸς  
 ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη.  
 ἀγρεύει δέ τυ Πὰν καὶ ὁ τὸν κροκόεντα Πρίηπος  
 κισσὸν ἐφ' ἡμερτῷ κρατὶ καθαπτόμενος,  
 ἄντρον ἔσω στείχοντες ὁμόρροθοι. ἀλλὰ τὸ φεῦγε, 5  
 φεῦγε μεθεὶς ὕπνου κῶμα καταγρόμενον.

## IV

A. Pal. ix. 437.

Τήναν τὰν λαύραν τὰς τε δρύας αἰπόλε κάμψας  
 σύκινον εὐρήσεις ἀρτιγλυφές ξόανον,  
 τρισκελές αὐτόφλοιον ἀνούατον, ἀλλὰ φάλητι  
 παιδογόνῳ δυνατὸν Κύπριδος ἔργα τελεῖν.  
 σακός οἱ ἱερὸς περιδέδρομεν, ἀέναον δέ 5  
 ρεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει  
 δάφναις καὶ μύρτοισι καὶ εὐώδει κυπαρίσσῳ.  
 ἔνθα πέριξ κέχυται βοτρυνόπαις ἔλικι  
 ἄμπελος, εἰαρινοὶ δὲ λιγυφθόγγοισιν αἰοδαῖς  
 κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη. 10  
 ξουθαὶ δ' ἄδονίδες μινυρίσμασιν ἀνταχεῦσι  
 μέλπουσαι στόμασιν τὰν μελίγαρυν ὅπα.

IV. I. τὰς τε Meineke : τὰς αἰ k. 5. σακός οἱ ἱερὸς Ch. : δ' εὐ  
 ἱερὸς MSS. 11. ἄδονίδες Meineke : ἀγῶδ. vulg.

ἔξεο δὴ τηνεῖ καὶ τῷ χαρίεντι Πριήπῳ  
 εὔχε' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,  
 κεῦθὺς ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ, 15  
 τοῦδε τυχὼν ἐθέλω τρισσὰ θύῃ τελέσαι  
 ῥέξω γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω  
 σακίταν. αἰοὶ δ' εὐμενέως ὁ θεός.

## V

A. Pal. ix. 433.

Λῆς ποτὶ τᾶν Νυμφᾶν διδύμοις αὐλοῖσιν ἀεῖσαι  
 ἀδύ τί μοι ; κήγῳ πακτίδ' ἀειράμενος  
 ἀρξεῦμαί τι κρέκειν, ὁ δὲ βουκόλος ἄμμιγα θελξέῃ  
 Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.  
 ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρου ὅπισθεν 5  
 Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.

## VI

A. Pal. ix. 432.

Ἄ δειλαῖε τὸ Θύρσι, τί τὸ πλέον, εἰ καταταξεῖς  
 δάκρυσι διγλήνους ὦπας ὀδυρόμενος ;  
 οἷχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἷχετ' ἐς Ἄιδαν·  
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.  
 αἰ δὲ κύνες κλαγγεῦντι· τί τὸ πλέον, ἀνίκα τήνας 5  
 ὀστίον οὐδὲ τέφρα λείπεται οἰχομένας ;

## VII

A. Pal. vii. 659.

Νήπιον νιδὸν ἔλειπες, ἐν ἀλικία δὲ καὶ αὐτός,  
 Εὐρύμεδον τύμβου τοῦδε θανῶν ἔτυχες.  
 σοὶ μὲν ἔδρα θείοισι μετ' ἀνδράσι· τὸν δὲ πολῖται  
 τιμασεῦντι, πατρὸς μνώμενοι ὥς ἀγαθοῦ.

## VIII

A. Pal. vi. 337.

Ἦλθε καὶ ἐς Μίλητον ὁ τοῦ Παιήονος υἱός,  
 ἰητῆρι νόσων ἀνδρὶ συνοισόμενος  
 Νικία, ὅς μιν ἐπ' ἡμαρ αἰὲ θυέεσσιν ἰκνεῖται,  
 καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρου,  
 Ἡετίωνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς 5  
 μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχνην.

## IX

A. Pal. vii. 660.

Ξεῖνε, Συρακόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὀρθων·  
 χειμερίας μεθύων μηδαμὰ νυκτὸς ἴοις.  
 καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλᾶς  
 πατρίδος ὀθνεῖαν κείμεν ἐφεισσύμενος.

## X

A. Pal. vi. 338.

Ὑμῖν τοῦτο θεὰ κεχαρισμένον ἐννέα πάσαις  
 πῶγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον,  
 μουσικός· οὐχ ἑτέρως τις ἐρεῖ. σοφίῃ δ' ἐπὶ τῇδε  
 αἶνον ἔχων Μουσέων οὐκ ἐπιλανθάνεται.

## XI

A. Pal. vii. 661.

Εὐσθέneos τὸ μνήμα· φυσιγνώμων ὁ σοφιστής,  
 δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν.  
 εὖ μιν ἔθαψαν ἑταῖροι ἐπὶ ξείνης ξένον ὄντα·  
 χύμνοθέτης αὐτοῖς δαιμονίως φίλος ἦν.  
 πάντων ὧν ἐπέοικεν ἔχειν τεθνεὺς ὁ σοφιστής 5  
 καίπερ ἄκις ἐὼν εἶχ' ἄρα κηδεμόνας.

XI. 5. ἔχει vulg. : ἔχειν Briggs.



## XII

A. Pal. vi. 339.

Δημομέλης ὁ χορηγός, ὁ τὸν τρίποδ' ὦ Διόνυσε  
καὶ σὲ τὸν ἡδιστον θεῶν μακάρων ἀναθείς,  
μέτριος ἦν ἐν πᾶσι, χορῶ δ' ἐκτήσατο νίκην  
ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὁρῶν.

## XIII

A. Pal. vi. 340.

Ἡ Κύπρις οὐ πάνδημος. ἰλάσκειο τὴν θεὸν εἰπὼν  
οὐρανίην, ἀγνῆς ἀνθεμα Χρυσογόνης  
οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε  
ξυνόν. αἰεὶ δέ σφιν λώιον εἰς ἔτος ἦν  
ἐκ σέθεν ἀρχομένοις ὦ πότνια· κηδόμενοι γὰρ 5  
ἀθανάτων αὐτοὶ πλεῖον ἔχουσι βροτοί.

## XIV

A. Pal. ix. 435.

Ἀστοῖς καὶ ξείνοισιν ἴσον νέμει ἥδε τράπεζα·  
θεὶς ἀνελοῦ ψήφου πρὸς λόγον ἐρχομένης.  
ἄλλός τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Κάικος  
χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

## XV

A. Pal. vii. 658.

Γνώσομαι, εἴ τι νέμεις ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς  
ἐκ σέθεν ὡσαύτως ἴσον ὁδοιπὸρ' ἔχει.  
“χαιρέτω οὗτος ὁ τύμβος” ἐρεῖς “ἐπεὶ Εὐρυμέδοντος  
κεῖται τῆς ἱερῆς κοῦφος ὑπὲρ κεφαλῆς.”

## XVI

A. Pal. vii. 662.

Ἡ παῖς ὥχετ' ἄωρος ἐν ἐβδόμῃ ἢ δ' ἐνιαυτῷ  
 εἰς Ἀίδην πολλῆς ἡλικίης προτέρη,  
 δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,  
 νήπιον ἀστόργου γευσάμενον θανάτου.  
 αἰαῖ ἔλεινὰ παθοῦσα Περιστερί, ὥς ἐν ἐτοίμῳ 5  
 ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.

## XVII

A. Pal. ix. 599.

Θᾶσαι τὸν ἀνδριάντα τοῦτον ὦ ξένε  
 σπουδᾷ, καὶ λέγ' ἐπὴν ἐς οἶκον ἔνθης·  
 “Ἀνακρέοντος εἰκόν' εἶδον ἐν Τέῳ  
 τῶν πρόσθ' εἴ τι περισσὸν ὀδοποιοῦ.”  
 προσθεῖς δὲ χῶτι τοῖς νέοισιν ἄδετο, 5  
 ἐρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα.

## XVIII

A. Pal. ix. 600.

Ἄ τε φωνὰ Δώριος χώνηρ ὁ τὰν κωμωδίαν  
 εὐρῶν Ἐπίχαρμος.  
 ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ  
 τὴν ὧδ' ἀνέθηκαν  
 τοὶ Συρακόσσαις ἐνίδρυνται πεδωρισταὶ πόλει, 5  
 οἳ' ἀνδρὶ πολίτῃ·  
 σωρὸν γὰρ εἶχε ῥημάτων μεμναμένοις  
 τελεῖν ἐπίχειρα.  
 πολλὰ γὰρ πῶτ τὰν ζόαν τοῖς πᾶσιν εἶπε χρήσιμα.  
 μεγάλα χάρις αὐτῷ.

XVIII. 5. πεδωρισταὶ Meineke: πελωρισταὶ Anth.: πέλωρις τῇ κ. 7. ῥημάτων Anthol.: χρημάτων vulg. μεμναμένοις Musurus: -ους MS.

## XIX

A. Pal. xiii. 3.

Ὁ μουσοποιὸς ἐνθάδ' Ἰππῶναξ κείται.  
 εἰ μὲν πονηρός, μὴ ποτέρχεν τῷ τύμβῳ·  
 εἰ δ' ἔσσι κρήγυός τε καὶ παρὰ χρηστῶν,  
 θαρσέων καθίζει, κῆν θέλῃς ἀπόβριξον.

## XX

A. Pal. vii. 663.

Ὁ μικκὸς τόδ' ἔτευξε τῇ Θραϊσῶ  
 Μήδειος τὸ μνᾶμ' ἐπὶ τῇ ὁδῷ κῆπέγραψε Κλείτας.  
 ἐξεῖ τὰν χάριν ἅ γυνὰ ἀντὶ τήνων,  
 ὦν τὸν κοῦρον ἔθρεψε. τί μάν; ἔτι χρησίμα  
 καλεῖται.

## XXI

A. Pal. vii. 664.

Ἀρχίλοχον καὶ στᾶθι καὶ εἴσιδε τὸν πάλαι ποιητὰν  
 τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος  
 διήλθε κῆπὶ νύκτα καὶ πρὸς ἁῶ.  
 ἦ ρά νιν αἰ Μοῖσαι καὶ ὁ Δάλιος ἠγάπεν Ἀπόλλων,  
 ὥς ἐμμελὴς τ' ἔγεντο κῆπιδέξις 5  
 ἔπεά τε ποιεῖν πρὸς λύραν τ' αἰεῖδεν.

## XXII

A. Pal. ix. 598.

Τὸν τοῦ Ζανὸς ὅδ' ὕμιν υἷδν ὠνήρ  
 τὸν λεοντομάχαν, τὸν ὀξύχειρα,  
 πρᾶτος τῶν ἐπάνωθε μουσοποιῶν  
 Πείσανδρος συνέγραψεν ὡκ Καμίρου  
 χῶσους ἐξεπόνασεν εἰπ' ἀέθλους. 5  
 τοῦτον δ' αὐτὸν ὁ δᾶμος, ὥς σάφ' εἶδῃς,  
 ἔστασ' ἐνθάδε χάλκεον ποιήσας  
 πολλοῖς μῆσιν ὅπισθε κῆνιαυτοῖς.

## ΕΚ ΤΗΣ ΒΕΡΕΝΙΚΗΣ

Athenaeus vii. 284.

Καί τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,  
 ἐξ ἀλὸς ᾧ ζωή, τὰ δὲ δίκτυα κείνῳ ἄροτρα,  
 σφάζων ἀκρόνυχος ταύτῃ θεῷ ἱερὸν ἰχθύν,  
 ὃν λεῦκον καλέουσιν, ὁ γὰρ φιερώτατος ἄλλων,  
 καὶ κε λῖνα στήσαιοι καὶ ἐξερύσαιοι θαλάσσης 5  
 ἔμπλεα.

## ΜΕΓΑΡΑ

“Μῆτερ ἐμή, τίφθ’ ὦδε φίλον κατὰ θυμὸν ἰάπτεις  
 ἐκπάγλως ἀχέουσα, τὸ πρὶν δέ τοι οὐκέτ’ ἔρευθος  
 σώζετ’ ἐπὶ ρέθεεσσι; τί μοι τόσον ἡνίησαι;  
 ἦ ρ’ ὅτι ἄλγεα πάσχει ἀπείριτα φαίδιμος υἱὸς  
 ἀνδρὸς ὑπ’ οὐτιδανοῖο, λέων ὥσείθ’ ὑπὸ νεβροῦ; 5  
 ὦμοι ἐγώ, τί νυ δὴ με θεοὶ τόσον ἡτίμησαν  
 ἀθάνατοι; τί νύ μ’ ὦδε κακῇ γονέες τέκον αἴσῃ;  
 δύσμορος, ἥτ’ ἐπεὶ ἀνδρὸς ἀμύμονος ἐς λέχος ἦλθον,  
 τὸν μὲν ἐγὼ τίεσκον ἴσον φαέεσσιν ἐμοῖσιν  
 ἡδ’ ἔτι νῦν σέβομαί τε καὶ αἰδέομαι κατὰ θυμόν· 10  
 τοῦ δ’ οὔτις γένετ’ ἄλλος ἀποτμότερος ζώντων,  
 οὐδὲ τόσων σφετέρησιν ἐγεύσατο φροντίσι κηδέων.  
 σχέτλιος, ὃς τόξοισιν, ἃ οἱ πόρεν αὐτὸς Ἀπόλλων  
 ἠέ τινος Κηρῶν ἢ Ἑριννύος αἰνὰ βέλεμνα,  
 παῖδας ἐοὺς κατέπεφνε καὶ ἐκ φίλον εἴλετο θυμὸν 15  
 μαινόμενος κατὰ οἶκον, ὁ δ’ ἔμπλεος ἔσκε φόνοιο.  
 τοὺς μὲν ἐγὼ δύστηνος ἐμοῖς ἴδον ὀφθαλμοῖσι  
 βαλλομένους ὑπὸ πατρί· τὸ δ’ οὐδ’ ὄναρ ἦλυθεν ἄλλῳ.

4. φιερώτατος Schweighäuser: θ’ ἱερώτατος vulg.

οὐδέ σφιν δυνάμην ἀδινὸν καλέουσιν ἀρῆξαι  
 μητέρ' ἔην, ἐπεὶ ἐγγὺς ἀνίκητον κακὸν ἦεν. 20  
 ὥς δ' ὄρνις ὀδύρεται ἐπὶ σφετέροισι νεοσσοῖς  
 ὀλλυμένοις, οὔστ' αἰνὸς ὄφιν ἔτι νηπιάχοντας  
 θάμνοισι ἐν πυκινοῖσι κατεσθίει· ἡ δὲ κατ' αὐτοὺς  
 πωτᾶται κλάζουσα μάλα λιγὺ πότνια μήτηρ,  
 οὐδ' ἄρ' ἔχει τέκνοισιν ἐπαρκέσαι· ἡ ρά οἱ αὐτῇ 25  
 ἄσπον ἵμεν μέγα τάρβος ἀμειλίκτοιο πελώρου·  
 ὥς ἐγὼ αἰνοτόκεια φίλον γόνον αἰάζουσα  
 μαινομένοισι πόδεσσι δόμον κάτα πολλὸν ἐφοίτων.  
 ὥς γ' ὄφελον μετὰ παισὶν ἅμα θνήσκουσα καὶ αὐτὴ  
 κείσθαι φαρμακόεντα δι' ἥπατος ἰὸν ἔχουσα, 30  
 〈ἡ καὶ σοῖς ἀγανοῖσιν ὑπαὶ βελέεσσι δαμῆναι〉 30<sup>a</sup>  
 Ἄρτεμι θηλυτέρησι μέγα κρείουσα γυναιξί.  
 τῷ χ' ἡμᾶς κλαύσαντε φίλης ἐπὶ χερσὶ τοκῆς  
 πολλοῖς σὺν κτερέεσσι πυρῆς ἐπέβησαν ὁμοίης,  
 καὶ κεν ἓνα χρύσειον ἐς ὅστέα κρωσσὸν ἀπάντων  
 λέξαντες κατέθαψαν, ὅθι πρῶτον γενόμεσθα. 35  
 νῦν δ' οἱ μὲν Θήβην ἵπποτρόφον ἐνναίουσιν  
 Ἄονίου πεδίοιο βαθεῖαν βῶλον ἀροῦντες·  
 αὐτὰρ ἐγὼ Τίρυνθα κατὰ κραναὴν πόλιν Ἥρης  
 πολλοῖσιν δύστηνος ἰάπτομαι ἄλγεσιν ἥτορ  
 αἰεὶ ὁμῶς· δακρύων δὲ πάρεστί μοι οὐδ' ἴ' ἐρωή. 40  
 ἀλλὰ πόσιν μὲν ὁρῶ παῦρον χρόνον ὀφθαλμοῖσιν  
 οἴκῳ ἐν ἡμετέρῳ· πολέων δὲ οἱ ἔργον ἐτοῖμον  
 μόχθων, τοὺς ἐπὶ γαῖαν ἀλώμενος ἡδὲ θάλασσαν  
 μοχθίζει πέτρης ὄγ' ἔχων νόον ἢ ἐσιδήρου  
 καρτερόν ἐν στήθεσσι· σὺ δ' ἡύτε λείβεται ὕδωρ, 45  
 νύκτας τε κλαίουσα καὶ ἐκ Διὸς ἤμαθ' ὀπόσσα.



ἄλλος μὰν οὐκ ἂν τις ἐυφρήναι με παραστὰς  
 κηδεμόνων· οὐ γάρ σφε δόμων κατὰ τεῖχος ἔεργει.  
 καὶ λίην πάντες γε πέρην πιτυώδεος Ἴσθμοῦ  
 ναίουσ', οὐδέ μοί ἐστι πρὸς ὄντινά κε βλέψασα 50  
 οἶα γυνὴ πανάποτμος ἀναψύξαιμι φίλον κῆρ,  
 νόσφι γε δὴ Πύρρης συνομαίμονος· ἡ δὲ καὶ αὐτὴ  
 ἀμφὶ πόσει σφετέρῳ πλέον ἄχνηται Ἰφικλῆι,  
 σῶ νιεί· πάντων γὰρ οἷζυρώτατα τέκνα  
 γείνασθαί σε θεῶ τε καὶ ἀνέρι θνητῷ ἔολπα." 55

ὥς ἄρ' ἔφη· τὰ δέ οἱ θαλερώτερα δάκρυα μῆλων  
 κόλπον ἐς ἱμερόεντα κατὰ βλεφάρων ἔχέοντο,  
 μνησαμένη τέκνων τε καὶ ὧν μετέπειτα τοκῆων.  
 ὥς δ' αὐτῶς δακρύοισι παρήια λεύκ' ἐδίαινε  
 Ἀλκμήνη· βαρὺ δ' ἦγε καὶ ἐκ θυμοῦ στενάχουσα 60  
 μύθοισιν πυκινοῖσι φίλην νυδὸν ὦδε μετηύδα·

“ δαιμονίη παίδων, τί νύ τοι φρεσὶν ἔμπεσε τοῦτο  
 πευκαλίμης; πῶς ἄμμ' ἐθέλεις ὀροθυνέμεν ἄμφω  
 κήδε' ἄλαστα λέγουσα; τὰ δ' οὐ νῦν πρῶτα  
 κέκλαυται.

ἢ οὐχ ἄλλις, οἷς ἐχόμεσθα τὸ δεύτατον αἰεὶ ἐπ' ἡμαρ  
 γινομένοις; μάλα μὲν γε φιλοθρηνῆς κέ τις εἴη, 66  
 ὅστις ἀριθμήσειεν . . . . . 67  
 . . . . . ἐφ' ἡμετέροις ἀχέεσσι 67<sup>a</sup>  
 θάρσει. οὐ τοιῆσδ' ἐκυρήσαμεν ἐκ θεοῦ αἵσης. 68  
 καὶ δ' αὐτὴν ὀρόω σε, φίλον τέκος, ἀτρύτοισιν  
 ἄλγεσι μοχθίζουσαν. ἐπιγνώμων δέ τοί εἰμι 70  
 ἀσχαλάαν, ὅτε δὴ γε καὶ εὐφροσύνης κόρος ἐστί.

67. ὅστις ἀριθμήσειεν . . . . .  
 . . . . . ἐφ' ἡμετέροις ἀχέεσσι

Sic textum constitui, vulgo una linea legitur.

καί σε μάλ' ἐκπάγλως ὀλοφύρομαι ἢδ' ἐλεαίρω,  
οὔνεκεν ἡμετέροιο λυγροῦ μετὰ δαίμονος ἔσχες,  
ὅσθ' ἡμῖν ἐφύπερθε κάρης βαρὺς αἰωρεῖται.  
ἴστω γὰρ Κούρη τε καὶ εὐέανος Δημήτηρ, 75  
ᾧς κε μέγα βλαφθεῖς τις ἐκὼν ἐπίορκον ὁμόσση  
δυσμενέων, μηδέν σε χερειότερον φρεσὶν ᾗσι  
στέργειν ἢ εἰ πέρ μοι ὑπὲκ νηδυίοφιν ἦλθες  
καί μοι τηλυγέτη ἐνὶ δώμασι παρθένος ἦσθα. 79  
οὐδ' αὐτήν γέ νυ πάμπαν ἔολπά σε τοῦτό γε λήθειν.  
τῷ μηδ' ἐξείπης πότ', ἐμὸν θάλος, ὥς σευ ἀκηδέω,  
μηδ' εἴ κ' ἡυκόμου Νιόβης πυκινώτερα κλαίω.  
οὐδὲν γὰρ νεμεσητὸν ὑπὲρ τέκνου γοάσθαι  
μητέρι δυσπαθέοντος· ἐπεὶ δέκα μῆνας ἔκαμνον  
πρὶν ἥπερ τ' ἰδέειν μιν, ἐμῷ ὑπὸ ἥπατ' ἔχουσα, 85  
καί με πυλάρταο σχεδὸν ἤγαγεν Αἰδωνῆος·  
ᾧδὲ ἐ δυστοκέουσα κακὰς ὠδῖνας ἀνέτλην.  
νῦν δέ μοι οἴχεται υἱὸς ἐπ' ἄλλοτρίης νέον ἄθλον  
ἐκτελέων· οὐδ' οἶδα δυσάμμορος, εἴτε μιν αὐτὸν  
ἐνθάδε νοστήσανθ' ὑποδέξομαι, εἴτε καὶ οὐκί. 90  
πρὸς δ' ἔτι μ' ἐπτοίησε διὰ γλυκὺν αἰνὸς ὄνειρος  
ὕπνον· δειμαίνω δὲ παλίγκοτον ὄψιν ἰδοῦσα  
ἐκπάγλως, μή μοί τι τέκνοις ἀποθύμιον ἔρδοι.  
εἶσατο γάρ μοι ἔχων μακέλην εὐεργέα χερσὶ  
παῖς ἐμὸς ἀμφοτέρησι, βίῃ Ἑρακληείῃ· 95  
τῇ μεγάλην ἐλάχαινε δεδεγμένος ὥς ἐπὶ μισθῷ  
τάφρον τηλεθάοντος ἐπ' ἐσχατιῇ τινος ἀγροῦ,  
γυμνὸς ἄτερ χλαίνης τε καὶ εὐμίτροιο χιτῶνος.  
αὐτὰρ ἐπειδὴ παντὸς ἀφίκετο πρὸς τέλος ἔργου

85. πρὶν καὶ πέρ τ' MSS. : corr. Ahrens.  
οἶος D : οἶος Φ.

88. υἱὸς Valcken. :

καρτερὸν οἶνοφόροιο πονεύμενος ἔρκος ἀλώῃς, 100  
 ἦτοι ὁ λίστρον ἔμελλεν ἐπὶ προύχοντος ἐρείσας  
 ἀνδρήρου καταδῦναι ἃ καὶ πάρος εἴματα ἔστο·  
 ἐξαπίνης δ' ἀνέλαμψεν ὑπὲρ καπέτοιο βαθείης  
 πῦρ ἄμοτον, περὶ δ' αὐτὸν ἀθέσφατος εἰλείτο φλόξ.  
 αὐτὰρ ὃγ' αἰὲν ὀπισθε θοοῖς ἀνεχάζετο ποσσίν, 105  
 ἐκφυγέειν μεμαῶς ὀλοὸν μένος Ἑφαιστοιο·  
 αἰεὶ δὲ προπάροιθεν ἐοῦ χροὸς ἤυτε γέρρον  
 νώμασκεν μακέλην· περὶ δ' ὄμμασιν ἔνθα καὶ ἔνθα  
 πάπταινεν, μὴ δὴ μιν ἐπιφλέξῃ δήιον πῦρ.  
 τῷ μὲν ἀοσσηῖαι λελημένος, ὥς μοι ἔικτο, 110  
 Ἴφικλέης μεγάθυμος ἐπ' οὔδεϊ κάππεσ' ὀλισθὼν  
 πρὶν ἐλθεῖν, οὐδ' ὀρθὸς ἀναστῆναι δύνατ' αὐτίς,  
 ἀλλ' ἀστεμφὲς ἔκειτο, γέρων ὥσειτ' ἀμενηνός,  
 ὄντε καὶ οὐκ ἐθέλοντα βιήσατο γῆρας ἀτερπὲς  
 καππεσέειν, κείμεν δ' ὃγ' ἐπὶ χθονὸς ἔμπεδον αὐτοῦ  
 εἰς ὃ κε τις χειρὸς μιν ἀνειρύσσει παριόντων 116  
 αἰδεσθεὶς ὀπίδα τρομερὴν πολιοῖο γενείου.  
 ὥς ἐν γῇ λελίαςτο σακεσπάλος Ἴφικλείης.  
 αὐτὰρ ἐγὼ κλαίεσκον ἀμηχανέοντας ὀρώσα  
 παῖδας ἐμούς, μέχρι δὴ μοι ἀπέσσυτο νήδυμος ὕπνος  
 ὀφθαλμῶν, ἥως δὲ παραντίκα φαινόλις ἦλθε. 121  
 τοῖα, φίλη, μοι ὄνειρα διὰ φρένας ἐπτοίησαν  
 παννυχίη· τὰ δὲ πάντα πρὸς Εὐρυσθέα τρέποιτο  
 οἴκου ἀφ' ἡμετέροιο, γένοιτο δὲ μάντις ἐκείνῳ  
 θυμὸς ἐμός, μῆδ' ἄλλο παρὲκ τελέσειέ τι δαίμων." 125



## NOTES



### I.

THE first half of this idyll forms but a setting for the shepherd Thyrsis' song on the death of Daphnis (i. 65 *sqq.*). Thyrsis is invited to while away the noon-day by singing, 'as once he sang in rivalry with Chromis,' and is promised as reward a goat for the milking and a carved bowl. He assents and sings the monody.

Various forms of the legend are preserved, and no reconciliation between them is possible; the story as adopted by Theocritus in this idyll and the seventh seems to be as follows: Daphnis had vowed that he would be stronger than Love (i. 97), and that his heart would never be subdued. Aphrodite half offended, half in jest, inspired him with a strong passion for a maid (Xenea in vii. 73), but Daphnis would not confess his love, but suppressing it slowly pined away. The shepherds and the gods try to draw his secret from him: Pan reviles him for a fool. Aphrodite boasts her victory, and stings Daphnis into violent reproach and final confession of defeat when death is already at hand. It is enough; and Aphrodite would save him but it is too late, and Daphnis passes down to the stream of death.

The song, as appears from 19 and 61, is not an impromptu, but, as in *Id.* vii, a piece already conned. The setting and the characters are somewhat ideal, so much so that it is possible—although not necessary—to regard the poem as of the same class as *Id.* vii. (See *Introd.*)

1, 2. ἄδύ τι: taken up by ἄλῶ δέ (2), ἄδιον (7), ἄδέα (65), ἄδιον (145), for 'sweet is every sound, sweeter thy voice, but every sound is sweet.' The construction of the lines is rendered clear if we attend to the balance of the words: ἄδύ τι is answered by ἄδύ δέ: καὶ ἄ πίτυς by καὶ τὴν. συρίσδες (3) belongs to both clauses. καὶ ἄ πίτυς (ἃ ποτὶ ταῖς παγαῖσι μελίσσεται) ἄδύ τι τὸ ψιθύρισμα συρίσδει καὶ τὸ ἄδύ τι συρίσδες.



[To read *ἀ* and make *μελίσσεται* verb to *πίτυς* impairs the rhythm.] 'Sweet is the whispered music of yon pine which sings beside the water, and sweet thy music, herdsman.' Cf. Terent. Maurus, l. 129:

'Dulce tibi pinus submurmurat, en tibi pastor,  
Proxima fonticulis, et tu quoque dulcia pangis.'

ἀδύ τι τὸ ψιθύρισμα *συρίσδες* = ἀδύ τι ἐστὶ τὸ ψιθύρισμα ὃ *συρίσδες*. *tis* is not often added to a predicative adjective referring to the object when the object has the article, but cf. Lyeurgus, § 101 ἀνυπέμβλητον τινὰ δεῖ τὴν εὐνοίαν ἔχειν.

3. *συρίσδες* = *συρίσδεις*. For the application of the word to wind in trees, cf. Longus, iii. 24 ὁ μὲν ἐσύριζεν ἀμυλλόμενος πρὸς τὰς πίτυς. 'The pines sing overhead' (Kingsley). Lucian, V. H. ii. § 5 ἀπὸ τῶν κλάδων κινουμένων *τερπνὰ μέλη ἀπεσυρίζετο* *ἰοικύτα τοῖς αὐλήμασι τῶν πλαγίων αὐλῶν*.

μετὰ Πᾶνα, 'second to Pan alone.' Eurip. *Troad.* 218

τάδε δεύτερά μοι μετὰ τὰν ἱερὰν  
Θησέως *ζαθέαν ἐλθεῖν χώραν* :

Propert. ii. 3. 32 'post Helenam forma secunda.'

5. τέ = σε a form known elsewhere only in grammarians, but restored by conjecture in v. 14.

καταρρεῖ comes over to thee (from what he leaves). The three prizes are arranged in order of value.

6. ἔστέ κ' ἀμέλξης: cf. Hesiod. *Op.* 591.

καὶ βοὸς ὕλοφάγοιο κρέας μήπω τετοκνίης  
πρωτογόνων τ' ἐρίφων.

7. Note the careful correspondence of these five lines to the preceding. ἄδιον to ἀδύ τι: μέλος to μελίσσεται: ὕδωρ to παγαῖσι: Μοῖσαι to Πᾶνα: γέρας to γέρας: and the arrangement of the prizes (l. 9, note).

ἄδιον: sc. καταλείβεται, cf. xx. 27. The proposed explanation *ἄδιόν ἐστι ἢ τὸ ὕδωρ ἀδὺ ὃν καταλείβεται* is highly artificial and awkward.

9. οἶδα: diminutive of οἶς, not the same as οἶς of l. 11, but as in 4-6 we had a descending scale of age, here we have an ascending order; 'the little ewe lamb—the stall-fed lamb—the sheep.' For the formation cf. ἀμνίς, ἐρωτίς, ὄροδαμνίς. The winners chose their prize, the next best left goes to the second competitor.

13. ὡς, 'where.'

τὰς δ' αἶγας: parataxis = 'while I tend thy goats'; cf. vii. 86.

15. οὐ θέμις . . . οὐ θέμις, see Introd. B θέμις—*fas*—law relative to heaven (Soph. *O. C.* 1556). The gods themselves rest at noon-day, and man may not break their repose; cf. Verg. *Georg.* iv. 402; *Ecl.* vi. 14; 1 Kings xviii.

17. κεκμακώς, 'wearied.'

18. ποτὶ ῥινί. Herondas, vi. 37 μὴ τὴν χολὴν ἐπὶ ῥινὸς ἔχ' εὐθύς: *Iliad* xviii. 322 δριμύς χόλος.

19. αἶδες = αἶδεις: 'Thou dost sing the "Sorrows of Daphnis," and surpass all others in the woodland song.'

20. ἐπὶ τὸ πλεόν is not equivalent to εἰς ἄκρον (as Haupt, *Opusc.* ii. 312, and editors take it), but expresses simply a degree definitely higher than that reached by others (*dist. ἐπὶ πλεόν*—a vaguer comparison). Cf. viii. 17 note; Xenoph. *Hellen.* iv. 7. 6 ὥσπερ πένταθλος πάντῃ ἐπὶ τὸ πλεόν ὑπερβάλλειν ἐπειρᾶτο.

ἵκειο, 'reached,' cf. *Odys.* viii. 198 οὕτις Φαιήκων τόδε γ' ἔξεταί οὐδ' ὑπερήσει. The aorist is 'momentary'—an action present or habitual being vividly represented as completed at once and already passed. Cf. Aesch. *Eumenid.* 321:

μάρτυρες ὄρθαι τοῖσι θανοῦσιν  
παραγινόμεναι πράκτορες αἵματος  
αὐτῷ τελέως ἐφάνημεν.

22. Κραναιᾶν, 'Nymphs of the spring,' i.e. statues of them. Cf. Leonidas in *A. Pal.* ix. 326:

Πέτρης ἐκ δισσῆς ψυχρὸν καταπάλμενον ὕδωρ<sup>1</sup>,  
χαίροις, καὶ Νυμφέων ποιμενικὰ ξόανα,

and *A. Pal.* vi. 334:

αὔλια, καὶ Νυμφέων ἱερὸς πάγος, αἶ θ' ὑπὸ πέτρῃ  
πίδακες, ἥ θ' ὕδασι γειτονέουσα πίτυς.

24. τὸν Λιβύαθε: cf. xxiv. 109; Demosth. *Meidias* 121 Λυσίμαχος Ἀλωπεκῆθεν.

25. ἐς τρίς: cf. ii. 43. In the following line ἐς δύο πέλλας = 'as much as two pails full' (not 'into two pails')—accusative of amount. Plato, *Laws* 704 b ἀπέχει θαλάσσης γε ἡ πόλις εἰς τινὰς π' σταδίου.

28. ἄμφω, 'with two handles.'

ποτόσδον, 'fresh from the graving chisel,' still possessing the scent of fresh cut wood. The bowl is a drinking-bowl (see *Odys.* ix. 346) not a milking-bowl.

29, *sqq.* 'Above, about the lip twines ivy, ivy painted o'er with helichryse, and opposite (κατ' αὐτόν) the tendrils twist gay in their golden berries.'

κεκονιμένος: lit. 'dusted.' Does Theocritus mean that the 'dust' of the flower is scattered over the ivy ('the yellow lotus dust is blown'), or use the verb in a somewhat new sense? The general meaning is clear that ivy and helichryse are mingled.

κατ' αὐτόν, 'in a line with,' or 'opposite to.' Cf. xxiv. 12 (note): a second band of floral decoration round the base of the cup is meant. Those who change κατ' αὐτόν or take it in another sense than this leave ὑψόθι (29) pointless. Cf. Vergil's description, *Ecl.* iii. 39; Nonnus, xix. 25:

τοῦ περὶ χεῖλεος ἄκρον ἐπ' ἀμπελόεντι καρήνῃ  
κισσὸς ἔλιξ χρυσέῃ δὲ πέριξ δαιδάλλετο κόσμῳ.

<sup>1</sup> Cf. Theocr. i. 7.

32. ἔντοσθεν. Inside *these bands* (i.e. between) *not* 'inside the cup.' See the notes of Hiller and J. A. Hartung. The outside of the cup between the bands is divided into three fields:—the carving of the first represents a coquette, with two admirers; that of the second an old fisherman at his work; the third shows a vineyard tended by a little lad who, intent on his own pursuits, is robbed of his breakfast by a fox.

For the meaning of ἔντοσθεν cf. xvi. 95; Ap. Rhod. ii. 679 εἶσω πετράων, 'in between the rocks.'

τί: proclitic. For position cf. Soph. *Antig.* 159; Lysias, xxx. § 1 ἤδη ὧ ἄνδρες δικασταί, τινές.

θεῶν δαίδαλμα, 'a work as of the gods.' Callim. v. 94 γοερῶν οἶτον ἀηδονίδων ἄγε βαρὺ κλαίονσα.

34. ἄλλοθεν ἄλλος, 'this side and that.' Ap. Rhod. iv. 951

ὡς αἱ νῆα θέουσας ἀμοιβαδὺς ἄλλοθεν ἄλλη  
πέμπε δι' ἡερίην ἐπὶ κύμασι.

35. ἄπτεται. Eurip. *Medea* 55 φρενῶν ἀνθ' ἄπτεται. There is a similar picture in Naevius (Cruttwell, *Specimens of Rom. Lit.* ii. i. 1):

'Quasi pila

In choro ludens datatim dat se, ac communem facit,  
Alii adnutat, alii adnietat, alium amat, alium tenet,  
Alibi manus est occupata, alii percellit pedem,  
Anulum alii dat spectandum, a labris alium invocat,  
Cum alio cantat, attamen alii suo dat digito literas.'

36. γελᾶσα. So MS. p alone; γελοῖσα k, γελεῦσα vulg. Possibly γέλαισα (Aeolic form from γέλημι should be read. But see *Dial.* § 39 and § 16 (e).

38. κυλοιδιῶντες, 'with hollow eyes.' Oppian, *Hal.* iv. 18 'love delights χρωτός τε παράτροπον ἄνθος ἄμρσαι ὅσσε τε κοιλῆναι.'

39. τοῖς δὲ μετὰ, 'next after them.' For this use of μετὰ with the dative cf. *Odys.* ix. 369 Οὐτὶν ἐγὼ πύματον ἔδομαι μετὰ οἷς ἐτάροισιν: Theocr. xxv. 93; Quint. Smyrn. v. 64 τοὶ δ' ἐφέροντο αἰζήροι μετὰ τοῖσι.

τέτυκται: singular, because the two nouns joined by τε... τε form but one notion cf. ii. 7. Xen. *Symp.* iii. 4 ἀνδρεία καὶ σοφία ἔστιν ὅτε βλαβερά δοκεῖ εἶναι.

40. ἐς βόλον ἔλκει is 'hauling in his net for a cast.' Theocritus imitates (Hesiod) *Scut. Her.* 213:

αὐτὰρ ἐπ' ἀκταῖς  
ἦστο ἀνὴρ ἀλιεὺς δεδοκημένος· εἶχε δὲ χερσὶν  
ἰχθύσιν ἀμφίβληστρον, ἀπορρίψοντι ἰοικώς.

41. τὸ καρτερόν, 'with a man's whole strength,' see iii. 3 note. For ἐς cf. v. 98; St. Luke v. 4 χαλάσατε τὰ δίκτυα ὑμῶν εἰς ἄγαν.

42. ὅσον σθένος . . . γυίων, 'with all the strength of his limbs.' Ap. Rhod. ii. 591 ἐμβαλέειν κώπησιν ὅσον σθένος; and with verb expressed, Ap. Rhod. iii. 716 ὅσσον σθένος ἐστὶν ἐμεῖο.

45. τυτθὸν δ' ὅσον, 'a little way.' The construction is like the Platonic ἀμηχάνως ὥς, &c., *Phaedrus* 263 d. *Polit.* 308 c εὐδαμῶς ὥς οὐ φήσομεν: *Laos* 782 a ἀμήχανον ἂν ὅσον γεγονὸς ἂν εἶη: *Arist. Eccles.* 386 ὑπερφυῶς ὥς λευκοπληθῆς ἦν ἰδεῖν ἡμεκλησία. The full construction would be τυτθὸν ἐστὶν ὅσον ἀπέχει. The verb is omitted and wherever possible the antecedent is attracted to the form of the relative. Cf. *Herod.* iv. 194 ἀφθονοὶ ὅσοι: *Lucian, Alex.* i. ὀλίγους ὅσους: *A. Pal.* xii. 227 βαῖδν ὅσον παραβάς. Exactly similar is the use of οὐδεὶς ὅστις οὐ· οὐδένα ὄντινα οὐ, &c.

46. Cf. *Iliad* xviii. 671. πυρναῖαις: *vid.* Liddell and Scott; the word is very doubtful here, even if it does bear the meaning of 'eating' or 'fit for eating.' We want some word descriptive of colour. περικναῖσι (Briggs) is unlikely to have been displaced; it is a common word cf. *Odys.* vii. 126. περικναῖαις (Ribbeck) is possible, as a collateral form, cf. ἐρυθρός, ἐρυθραῖος, πελλός, πελλαῖος. Ahrens (*Philol.* vii. 410) favours πυρραῖαις. [See Addenda.]

48. δὺ' ἁλώπεκες ἃ μὲν . . . For the construction cf. *Odys.* vii. 129:

ἐν δὲ εὖω κρῆναι ἡ μὲν τ' ἀνὰ κῆπον ἅπαντα  
σκιδναται, ἡ δ' ἐτέρωθεν ὑπ' αὐλῆς οὐδὸν ἴησι.

*Odys.* xii. 73; *Achill. Tat.* i. 3. 1 αἱ γὰρ μητέρες τῷ μὲν ἦν Βυζαντία τῷ δὲ ἐμῷ πατρὶ Τυρία: *Caesar, Bell. Gall.* i. 53 'duae filiae harum altera occisa, altera capta est.'

49. ἐπὶ πήρα, 'with designs on the wallet.'

50. οὐ πρὶν ἀνησεῖν φατί (= φησί), 'says she will not let the lad go.' *Xen. Hellen.* v. 2. 38 ὅτι οἱ Ὀλύνθιοι κατεστραμμένοι τὴν μείζω δύναμιν Μακεδονίας εἶεν καὶ οὐκ ἀνήσουσι τὴν ἐλάττω. Commoner is ἀφήσειν.

51. φατί: of speechless things; *Xenophanes*, i. 5 ὁῖος ὅς οὐποτε φησί προδῶσιν: *Catull.* iv. 2 'Phaselus ille . . . ait fuisse navium celerrimus.' But in this picture, as in the first, the description reads more into the carving than can strictly be expressed. Cf. *Verg. Aen.* viii. 634 sqq.; *Martial*, viii. 51. 14 'Palladius tenero lotus ab ore sonat.'

πρὶν ἢ ἀκράτιστον, κ.τ.λ., is the MS. reading. In this ἀκράτιστον cannot be the verbal adjective from ἀκρατίζομαι or the accent would be oxytone, but must be a substantive—'breakfast'—cf. ἄμητος, τρυγητός (? τρύγητος): (1) Ahrens (*Philol.* vii. 410) takes it thus as a substantive, and explains the phrase as a metaphor from navigation, 'before the breakfast has been wrecked.' He supports this by *Polyb.* xx. 5. 7 ἐκάθισαν πρὸς τὸ ξηρὸν αἱ νῆες ('the ships grounded'); *Diodorus*, xi. 77 τῶν νεῶν ἀφω καθιζουσῶν ἐπὶ ξηρὰν τὴν γῆν. This explanation is rendered improbable by the weakness of the phrase, even if ἐπὶ ξηροῖσι can have this meaning. To say 'the breakfast has touched bottom' is far from saying 'the breakfast has been totally wrecked.'

(2) J. A. Hartung (reading ἀκρατισμόν) takes the metaphor to mean 'before she has safely docked the breakfast'—καθίζειν, active. This is a good sense, but there is no evidence for



the phrase. (We might also change the metaphor and say, 'before she has safely landed the breakfast.') The question is whether ἐπὶ ξηροῖσι can possibly mean 'on dry land' in face of the fact that ξηρά (fem. sing.) and τὸ ξηρόν (sing.) are the standing phrases. Cf. also Thucyd. i. 109; viii. 105.

(3) Changing the accent to ἀκρατιστόν, verb. adj., the only explanation possible is 'before she set him down to starveling fare to get his breakfast.' ξηρός = 'wasted,' 'used up'; see Eurip. *Androm.* 637; Callim. vi. 113 οἶκον ἀνεξήρανε. The use of the verb. adj. is then strange and scarcely parallel even to Thucydides' μενετοὶ καιροί ('inclined to wait') bk. i. 142. 1.

(4) Interpreting ἐπὶ ξηροῖσι as in (3), we should get a good sense by substituting for ἀκράτιστον a verbal in -τος formed with ἀ- privativum. Nearest would be ἀκράσιστον, a non-existing word but formed regularly from κρασίζομαι, 'to eat green stuff.' Tr., 'Before she set him down to a starveling fare with not a bite of green stuff.'

[The explanation recorded in Liddell and Scott, 'having breakfasted on dry stuff,' i. e. 'having made no breakfast,' joins ἀκρατιστόν and ἐπὶ ξηροῖσι in a way that is hardly Greek; we should at least have ἀπὸ ξηρῶν.]

53. μέλεται : for μέλει. So in Soph. *Elect.* 74; Oppian, *Pisc.* i. 117 μέλεται δέ οἱ οὔτι μύροιο τόσσον. Late authors play havoc with the forms and constructions of this verb.

54. περὶ πλέγματι. Verbs of rejoicing take ἐπί not περί, with dative, in Classical Greek. περί here expresses not only joy at his work, but 'joy engrossed in his work.'

56. αἰολικόν θάημα, 'a dazzling sight.' αἰολικόν is a collateral form of αἰόλον (see a note by the editor in *Classical Review*, July, 1896); cf. Schol. k αἰολικόν, ἀπατητικόν, ποικίλον, Αἰολίζειν γὰρ τὸ ἀπατᾶν. So Ap. Rhod. i. 765, perhaps in imitation of this:

κείνους κ' εἰσορόων ἀκέοις, ψεύδοιό τε θυμόν,  
ἐλπόμενος πυκινὴν τιν' ἀπὸ σφείων ἑσακοῦσαι  
βάξιν, ὃ καὶ δηρόν περ' ἐπ' ἐλπίδι θηήσαιο.

57. πορθμεῖ Καλυδωνίῳ : a coaster from Calydon to Sicily; not from Calydon to Peloponnesus. πορθμεὺς is used of one making a long voyage in Herod. i. 24 (Sicily to Corinth); in Lucian, *V. H.* ii. 29, of the pilot who brought Lucian home from the μακάρων νῆσοι. The objection should not have been raised that the word is only used of a ferryman across a strait. The v. l. of the Scholiast, πορθμῆι Καλυδνίῳ, is interesting. Calydnæ is the name of a group of islands near Cos. The reading is apparently due to some critic who wished to fix the scene of the poem in Cos, not Sicily. See however Addenda, note on l. 44.

60. πρόφρων, 'with all my heart.'

ἀρεσάιμαν, 'would fain please thee'; cf. xvi. 67, note.

62. κερτομέω, 'I do not mock,' i. e. I do not say what I do not mean. Soph. *Philoc.* 1235:

ΟΔ. πότερα δὴ κερτομῶν λέγεις τάδε;  
ΝΕ. εἰ κερτόμησίς ἐστὶ τᾷληθῇ λέγειν.



63. τὸν ἐκλελάθοντα: accent and sense mark this as a *present*, not an aorist form. Homer has a causal reduplicated aorist; cf. *In Aphrod.* 40 Ἡρῆς ἐκλελαθοῦσα, 'making to forget Hera.' The form used here would seem to belong to the number of presents formed from the perfect stem, of which Theocritus has several: πεπόνθω (x. 1), δεδοίκω (xv. 58). So κεκλήγοντες, ἐμέμικον, *Odys.* ix. 438; τετύποντες, Callim.; ἐπέφυκον, Hesiod. Naturally we should have λελήθω: the stem is shortened as in λελακυῖα (λεληκῶς), ἐικυῖα (εἰκῶς), σεσαρνῖα (σεσηρῶς), &c. It is immaterial whether we take the verb as causal or neuter. If the latter, cf. Horace's 'oblivioso Massico'; Ovid, *Fast.* iv. 341 'furiosa tibia.'

64. The refrain as used here and in *Idyll* ii is said to be specially characteristic of Sicilian poetry. So in the drama it is frequent in Aeschylus (*Agam.* 117 sqq.; *Choeph.* 955; *Eumenid.* 1016; *Persae* 665, &c.). But it is found in all ages and all languages in varying forms, cf. Aristoph. *Birds* 1731; *Peace* 1334. In Hebrew, in the Psalms, 'For His mercy endureth for ever.' In Latin, Verg. *Ecl.* viii. 21; the *Pervigilium Veneris*, 'Cras amet qui numquam amavit, quique amavit cras amet'; Catull. 61, 62; and in direct imitation of Theocritus, Bion, *Epit. Adon.* αἰάζω τὸν Ἀδωνιν . . . ἐπαιάζουσιν ἔρωτες: Auctor, *Epit. Bion.* Ἀρχετέ Σικελικαὶ τῷ πένθεος ἀρχετέ Μοῖσαι. In English it appears especially in the ballad.

65. ἀδεῖα = ἡδεῖα, the Ionic form, cf. *Odys.* xii. 374. The variant ἄδ' ἄ besides lacking good MS. support spoils the rhythm and is weak.

66. Cf. Verg. *Ecl.* x. 9; Milton's *Lycidas*:

'Where were ye, Nymphs, when the remorseless deep  
Closed o'er the head of your loved Lycidas?'

67. Πίνδω: sc. κατὰ τέμπεα, the last word being used in the general sense of valleys.

68. εἵχετε, 'were ye dwelling in.' Aesch. *Eumenid.* 24 Βρόμος δ' ἔχει τὸν χώρον. So *teneo* in Latin, Verg. *Aen.* vi. 788 'omnes suprema alta tenentes.'

'For neither were ye playing on the steep,  
Where your old bards, the famous Druids, lie;  
Nor on the shaggy top of Mona high,  
Nor yet where Deva spreads her wizard stream.'

*Lycidas.*

72. χῶκ δρυμοῖο = καὶ ὁ ἐκ, 'the lion in the thicket'; the double crasis as in 109 χῶδωνις. The Scholiast has a delightful variant ἂν ἐκλαυσε, and note: 'There were no lions in Sicily. If there had been they would have wept!'

77. Hermes first, who according to the legend was father of Daphnis, then the herdsmen, seeing Daphnis' misery, come in pity to know the cause. ἀπ' ὤρεος, 'from the hill.' The article is omitted as in ii. 36; vii. 74; i. 140.

78. ἐράσσαι: from ἐράομαι a rare middle form of ἐράω cf. ii. 149; Bion x. 9 ἀλλ' ἐράω· καλὸν δέ τ' ἐρασσασμένῳ συνεῖναι (αἰ. συνέρασθαι); Constant. Anacreont. i. 75 παρὰ θῖν' ἀλὸς βαδίζειν

πολιῆς τανῦν ἐρώμαι (Hiller). The use of the middle for the active is common in Alexandrian Greek. Theocritus himself has σκοπιάζεται (iii. 26), ἀρτίζοντο (xiii. 43), ποτελέετο (i. 92), ἐτινάξατο (xxii. 185), and others; see Legrand, *Étude*, p. 229.

81. τί πάθοι. Note that while the use of the optative in dependent statements is confined to Attic Greek and Herodotus, the use of this mood in dependent questions is universal.

Πρίηπος. Priapus comes in a different mood; knowing the reason of Daphnis' misery, and the object of his love, he taunts him for not giving himself up to the love which might be his.

82. τί τὸ τάκεαι, ἃ δέ τε, κ.τ.λ., 'why dost thou sit pining while the maid hastens through all the springs and all the groves'—begin dear Muse, begin the woodland song—'seeking thee. Ah! thou art feckless and a fool in love. Thou art no neatherd as thou wast called, but a sorry goatherd, who can do no better than mope and pine for what he is not; thou hast the girls gay before thee, and all thou dost is to mope and pine.' The key to this difficult passage is right understanding of (1) δύσεως, not 'perdite amans,' as most translate, but, as the Scholiast explains, οὐκ εἰδὼς ἐρᾶν: cf. δύσθυμος. (2) τάκεται ὀφθαλμῶς = 'you pine and hold aloof from the pleasure you might have, because you are too mawkish or prudish to go and enjoy yourself,' i.e. here you are in love, the girl is seeking you, and for a silly vow you waste your life away instead of taking the good things offered. [For δυσέως cf. vi. 7.]

δέ τε joins the sentence closely to the preceding, so that here τί τὸ . . . ἃ δέ τε is equivalent to the Attic τί σὺ μὲν τῇκει ἡ δὲ κόρη . . . φορεῖται cf. xxiv. 38; xv. 120; *Odys.* vi. 108 βεῖά τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι. The ordinary punctuation of these lines would make δέ τε couple two sentences of dissimilar form contrary to the right use of the particles.

85. ζάτεισ': an Aeolic form = ζατούσα. The interposition of the refrain verse adds to the emphasis of the word.

86. αἰπόλῳ ἀνδρί: cf. vi. 7; Longus, iii. 18 ἄγρικός καὶ αἰπόλος. The word is used contemptuously.

88. ἔγεντο, 'that he was not born.' *Odys.* viii. 311 οὔνεκ' ἔγωγε ἠπεδανὸς γενόμεν. This syncopated form occurs first in Hesiod; then frequently.

92. ἀλλὰ τὸν αὐτῷ. 'But continued on his bitter way of love, and continued thereon to the end of fate—begin ye Muses—but Aphrodite came.'

αὐτῷ (not αὐτῶ) according to the Epic use. Monro, *Hom. Gram.* § 252; Tyrtæus, x. 3 τὴν αὐτοῦ προλιπόντα πόλιν.

93. ἄννε: note the tense. It is not *finished* but 'journeyed along'; cf. *A. Pal.* vii. 316 ἢ μὴ τὴν ἀνύσεις τελέσαις ὁδόν.

καί: Herod. i. 124 ποίεε τὰυτα, καὶ ποίεε κατὰ τάχος.

95. γε μάν: strongly adversative. 'But ere he reached the end Aphrodite also came, smiling with kindly heart, hiding her smile, but feigning dire wrath.' Much unnecessary trouble has been caused here by a misunderstanding of the situation. Venus has tormented Daphnis rather in jest than earnest of

revenge; she makes pretence of anger and is in heart kind to him and would save him from destruction if only he will confess his love (cf. 139). ἀδεία is therefore not 'glad at Daphnis' plight,' but 'kind' as in Soph. *O. T.* 82. For λάθρη cf. Soph. *Philoct.* 1272 πιστός, ἀτηρὸς λάθρα. ἀνέχουσα not 'restraining' as most editors translate, ruining the sense, but 'keeping up'; cf. Eurip. *Medea* 482. With the whole cf. Nonnus, *Dion.* xxxiv. 303 εἶχε νόον γελῶντα, χόλον δ' ἀνέφηνε προσώπῳ. In 95 ἀδεία is to be construed closely with γελάουσα: cf. Pindar, *Pyth.* viii. 12 τραχεῖα ὑπαντιάξαισα and Aesch. *Eumenid.* 223 πρᾶσσουσιν ἡσυχαιτέραν as if it were an adverb. To construe ἃ Κύπρις ἀδεία καὶ γελάουσα is unnatural.

97. κατεύχο, 'vowed.' λυγίζειν: a metaphor from wrestling; cf. Lucian, i. 249 τοὺς μὲν ἄλλους θεοὺς κατηγωνίσω ἅπαντας.

101. νεμεσσιπτά: probably 'vengeful.' In Homer of persons = 'revered.'

102. Daphnis feels that the struggle is over for him, and that death is the price of his resistance. He takes Venus' words in l. 98 as spoken in earnest; hence his bitter cry against her cruelty, and vow of further battle.

δεδύκειν: infin. from δεδύκω cf. 63. For the metaphor cf. Livy, xxxix. 26 'elatus deinde ira adiecit, "nondum omnium dierum solem occidisse."'

105 sqq. οὐ λέγεται. 'Where the *herdsman* is said to have won Cyprus, get thee to Ida, get thee to Anchises; there are pleasant spots enough; Adonis too is ripe for thy love, for he too is a *herdsman* and hunts the beasts of the field. Then hie thee and stand before Diomedes and say, I have conquered the *herdsman*, Daphnis; fight thou with me.' The italicized words give the key to the sense. Venus has, thinks Daphnis, boasted of her unbroken victories. He retorts in bitter scorn, 'Thy victories have been gained over poor shepherd folk in soft places—over Anchises, Adonis, Daphnis; but remember that thou art not invincible, but fled from Diomedes. Go then and win thy easy triumphs; then in the strength of them challenge a stronger foe on the battlefield and be disgraced, and boast no more.'

There are many difficulties in the detail of the lines; in line 106 τηνὲ δρῦες, ᾧδε κύπειρος (the MS. reading) gives a pointless antithesis. In the parallel passage v. 45 τουτεί δρῦες, ᾧδε κύπειρος the two together form a pleasant spot. There is no comparison of the merits of the two. As therefore τηνὲ appears here in place of τουτεί of v. 45 it is probable that ᾧδε has wrongly displaced the real word. I have accordingly substituted ἃ τε. This is supported by a passage in Plutarch, *Quaest. Nat.* 36, quoted in Ahrens' edition.

l. 107 is probably merely interpolated from *Id.* v. *loc. cit.* So arranged the text will fall into pairs of verses, divided by the refrain.

l. 110 is rejected by many editors, but without need. It is partly repeated from v. 107, but such partial repetitions are common in Theocritus.

In l. 112 αὐθις = not 'a second time,' but 'after that'; cf.

Demosth. *Phil.* i. 13 μετὰ ταῦτα Πύδναν, πάλιν Ποτεΐδαιαν, Μεθώνην αὔθεις; Soph. *O. T.* 1403. See further *Class. Review*, July, 1896.

115. θῶες: the lengthening of the syllable is justified by the pause and stress of the verse, cf. viii. 65; vi. 22, &c. With this farewell of Daphnis cf. Soph. *Phil.* 936-939:

ᾧ λιμένες, ᾧ προβλήτες, ᾧ ξυνουσίαι  
θηρῶν ὀρέων, ᾧ καταρρώγες πέτραι,  
ὑμῖν τὰδ', οὐ γὰρ ἄλλον οἶδ' ὅτ' αὖ λέγω,  
ἀνακλαίωμα παροῦσι τοῖς εἰωθόσιν,

and *ib.* 1453.

118. Θύμβριδος. The spelling is uncertain in the MSS. both here and in Servius on *Aen.* iii. 500 who mentions this as 'fossam circa Syracusas' (k has δύβριδος, p θύβριδος, Serv. *loc. cit.* Thibrin or Ybrin). It is doubtful whether Servius' description of the place as 'fossa' is correct. The context does not favour it, but points rather to a well-watered valley. Whatever it was it seems to take its name from Apollo Thymbraeus.

120. Daphnis in these two lines merely proclaims himself aloud to the Nature to which he has bidden farewell. The couplet is not a sepulchral inscription as is Vergil's adaptation, *Ecl.* v. 43, for if so to whom would Daphnis commend the duty of writing the epitaph? He has refused communication with his fellow men.

123 *sqq.* Daphnis calls finally on Pan, the herdsmen's god, and delivers to him his shepherd's pipe.

Λυκαῖω: Mount Lycaeus in south-west Arcadia, on the boundaries of Elis. A great centre of Pan worship.

τύ γε. The pronoun is used thus in either of two alternative clauses, without special emphasis; cf. Herod. ii. 173 λάθοι ἂν ἦτοι μανείς ἢ ὁ γε ἀπόπληκτος γενόμενος. Conversely in first clause, *Odys.* iv. 821; in both, *Odys.* viii. 488.

ἐνθ' = ἐνθε = ἐλθέ.

125. 'Ελίκας, 'and leave the tomb of Helice and the high cairn of Arcas.' Arcas was son of Callisto, translated to the heavens, and made into the constellation 'Ελίκη (The Bear). Callisto was daughter of Lycaon. Λυκαονίδας therefore = 'grandson of Lycaon,' not 'son of.' These tombs are described by Pausanias viii. 35 τάφος Καλλιστοῦς χώμα γῆς ὑψηλόν, δένδρα ἔχον πολλά: cf. viii. 9. 2 πρὸς δὲ τῆς Ἥρης βωμῶ καὶ Ἀρκάδος τάφος τοῦ Καλλιστοῦς ἐστί. Meineke maintains that the name Helice is only used when the constellation is meant. If it were necessary to find two instances of every usage in Greek a parallel might be quoted from Callim. i. 41 νῆανοι Λυκαονίης ἄρκτοιο.

129. ἐκ κρηῶ: join with μελίπνουν: honey sweet with its fragrant wax.

ἐλικτάν has gerundival force; 'that can be moved across the lip,' not 'curved to fit round the lip.' See Jebb, Appendix to *Oed. Tyr.* p. 298; cf. γνωτός, ρηκτός, &c., Monro, *Hom. Gram.* § 246. 2.

130. Αἶδαν: one of the few instances of a neglect of the 'rule' of the bucolic caesura in the pastoral idylls. The effect is to give the line a sudden heavy cadence, suited to the sense.



132. Daphnis is dead; let all nature change and go awry to show his loss. Conington (on *Ecl.* iii. 89) is hardly right in regarding the lines as a *curse* invoked by Daphnis.

134. ἔναλλα, 'and let all change'; cf. Ovid. *Trist.* i. 8. 5 'Omnia naturae praepostera legibus ibunt.' Vergil seems to have mistranslated the line: *Ecl.* viii. 58 'omnia vel medium fiant mare,' taking ἔναλλα as = ἐνάλια. The line is however of doubtful authenticity. It breaks the here regular arrangement of four-line strophes; and among the specified changes the general πάντα ἔναλλα is weak.

135. ἔλκοι, 'worry.' Herod. i. 140 ἐλκυσθῆναι ὑπὸ κυνῶν: cf. the proverb ὁ νεβρὸς τὸν λέοντα, Lucian, *Dial. Mort.* viii. 1.

136. κῆξ ὀρέων, 'and let the owls cry to the nightingales upon the hills,' i.e. cry in rivalry.

140. ἔβα ῥόον, 'went down to the stream of death.' ῥόον is accus. of motion to; cf. xiii. 29; xxv. 141.

141. A favourite form of 'closing line' in Theocritus, divided into two rhythmic parts, balanced, and antithetical; see *Introd.*, and cf. i. 126; xv. 86; xiii. 7, &c.

145. ἐς ὕστερον . . . ἄσω: an echo of the ending of the Homeric hymns; e.g. *h. Demet.* 495 αὐτὰρ ἐγὼ καὶ σείο καὶ ἄλλης μνήσομ' ἀοιδῆς.

147. ἀπ' Αἰγίλω ισχάδα, 'figs from Aegilus.' For construction cf. xxiv. 111; ix. 34; Aesch. *Eumenid.* 183; Arist. *Acharn.* 146 ἀλλᾶντας ἐξ Ἀπατουρίων: ib. 192 πρεσβέων ἐς τὰς πόλεις.

Αἰγίλω. Theocritus probably means Aegilia in Attica, where figs of special excellence were grown, and calls the place by the name of its eponymous hero Aegilus (Hiller).

150. Ὠρᾶν. The Hours are the givers of all beauty and fragrance, cf. xv. 104; cf. a fragment of the Cypria quoted by Athenaeus (xv. 682 d)

εἵματα μὲν χρὸν ἔστο τὰ οἱ Χάριτές τε καὶ Ὠραι  
ποίησαν καὶ ἔβαψαν ἐν ἀνθεσιν ἐλαρινοῖσιν,  
οἷα φέρουσ' ὦραι, κ.τ.λ.;

Pindar, *Nem.* viii. 1.

151. Κισσαίθα: name of a goat.

αἱ χίμαιραι. The article with the nom. plural is not uncommon in place of vocative; cf. v. 100; Arist. *Clouds* 601. With singular, iv. 45, note. So in Shakespeare:

'The jewels of our father, with washed eyes  
Cordelia leaves you.'—*King Lear*, i. 1. 263.

## II.

I have discussed the literary aspects of this poem in the Introduction, p. 32.

Vergil imitates it in the eighth eclogue, but with singular lack of taste makes of it merely an 'amoebean exercise' put into the mouth of a shepherd, Alpheusiboeus, thereby destroying all the pathos of the original! Horace (*Epode* 5) has a few



verbal resemblances, but the spirit of his work is utterly different, as presumably was that of Sophron's mime, from which Theocritus is said by the Scholiast to have borrowed the form of the poem.

Nearer to Simaetha in the pathos of loneliness, than any previous creation of Greek literature, is the nameless speaker in Mr. Grenfell's 'Erotic Fragment.' Cf. the following fragments: ὀδύνη μ' ἔχει ὅταν ἀναμνησθῶ ὥς με κατεφίλει ἐπιβούλως μέλλων με καταλιπάνειν . . . ἄστρο φίλα καὶ συνερώσα πότνια νύξ μοι παράπεμψον ἔτι με νῦν πρὸς ὃν ἡ Κύπρις ἔγδοτον ἄγει με καὶ ὁ πολλὸς ἔρως παραλαβάν· συνοδηγὸν ἔχω τὸ πολλὸν πῦρ τὸ ἐν τῇ ψυχῇ μου καίόμενον . . . Nearer still in spirit is a modern Greek love chant which Mr. Andrew Lang quotes (Intr. to Trans. p. xvi): 'Bright golden Moon that now art near thy setting, go thou and salute my lover, that stole my love and kissed me, and said, "never will I leave thee." And lo, he has left me like a field reaped and gleaned, like a church where no man comes to pray; like a city desolate. Therefore I would curse him, and yet again my heart fails me for tenderness. Nay even so I will lay my curse upon him, and let God do even as he will, with my pain and with my crying, with my flame and mine imprecations.'

The date of the idyll is before 264, as is to be gathered from line 115. The Philinos there mentioned is perhaps Philinos of Cos, winner of the Stadium at Olympia in 264, 260. From the manner in which Philinos is spoken of it is obvious that he had not attained pan-Hellenic fame (cf. Wilamowitz-Moellendorf, *Aratos von Kos*, p. 184).

From this and from the mention of the *Myndian* Delphis, i.e. from Mynda in Caria, the scene of the idyll is determined as Coan. [See however Addenda, where these conclusions are criticized.]

1. δάφναι: see on l. 11.

*Thestylis*. The writer of the Greek argument says that Theocritus τὴν Θεστυλίδαν ἀπειροκάλως ἐκ τῶν Σώφρονος μετήνεγκε Μίμων, apparently meaning that while in Sophron there was dialogue between women in Theocritus *Thestylis* is a mute, and that this is ἀπειρόκαλον (see Jahn, *Hermes* 2). The literary criticisms of the Scholiasts are not as a rule very acute; this one is no exception. *Thestylis* is needed to make the opening of the poem more than idle talk; what place there could be for speech on her part let the Scholiast see.

2. τὰν κελίβαν. The cauldron in which the magic brew was made; cf. *Macbeth*, iv. 1. 11.

φοινικέω. Crimson was especially associated with magical rites; cf. Lysias, vi. 52 καὶ ἐπὶ τούτοις ἱέρειαι καὶ ἱερεῖς στάντες κατηράσαντο πρὸς ἐσπέραν καὶ φοινικίδας ἀνέσεισαν κατὰ τὸ νόμιμον τὰ παλαῖον καὶ ἀρχαῖον.

εἰὸς ἁώτῳ: fine wool (the original Homeric sense, *Iliad* xiii. 599; of linen, *Iliad* ix. 661; contra, Theocr. xiii. 27).

3. τὸν ἐμὸν βαρὺν εὖντα φίλον . . . ἄνδρα, 'my cruel sweet lover.' The pathos is spoilt by making φίλον predicate; cf. Eurip. *Phoeniss.* 1446 φίλος γὰρ ἐχθρὸς ἐγένετ', ἀλλ' ὅμως φίλος; and Catullus 'Odi et amo.'

ὥς, 'since,' not 'in order that'; cf. l. 9 note.

καταθύσομαι: cf. ll. 10, 159. There is no variant in the MSS., and on l. 159 Schol. k has καταδήσω φησὶν αὐτὸν τοῖς φαρμάκοις (a clear proof that he did not read καταδήσω). καταδήσομαι is generally read in all three places from a 'restoration' of the Scholiast here by Toup—falsely. καταδέω is the usual word for 'binding by magic' (cf. κατάδεσμος, κατάδεσις), and would never be changed to the unusual καταθύεσθαι. The word must = ἐκ θυνῶν καταμαγεύειν, 'charm by fire magic,' and is supported by Aesch. *Eumenid.* 328:

ἐπὶ δὲ τῷ τεθυμένῳ  
 τύδε μέλος . . .  
 ὕμνος ἐξ Ἑρινύων  
 δέσμιος φρενῶν.

4. δωδεκαταῖος ἀφ' ᾧ τάλας. The twelfth day is frequently mentioned as critical; *Odys.* ii. 374, iii. 391; Ap. Rhod. i. 1079. Tr., 'Who hath not been near me, for twelve days since'; cf. l. 157. The full construction would be ὅς μοι οὐδέποτε ἴκει—δωδεκαταῖος (ἐστίν) ἀφ' ᾧ ἴκει. In l. 157 νῦν δέ τέ νιν οὐδέποτε εἶδον—δωδεκαταῖος (ἐστίν) ἀφ' ᾧ τε εἶδον. For ἀφ' οὗ added to these adjectives in -αῖος, cf. Xen. *Hellen.* v. 3. 19 ἐβδομαῖος ἀφ' οὗ ἔκαμιν τελεύτησε; Lucian, *Halcyon* 5 τὰ πεμπταῖα ἐκ γενετῆς βρέφη. 'Time since which' is constantly expressed in Greek by a parenthetical πολλὸς χρόνος ἐξ οὗ, cf. Isocrates, 91 δ οὔτοι γὰρ ἄρχοντες τῶν Ἑλλήνων οὐ πολλὸς χρόνος ἐξ οὗ κατὰ γῆν καὶ κατὰ θάλασσαν: Soph. *Ajax* 600 (Lobeck, *ad loc.*). Here that form of expression is *personalized*; Eurip. *I. T.* (c conj. Heath):

χρόνιοι γὰρ ἤκουσ' οἷδ' ἐπεὶ βωμὸς θεᾶς  
 Ἑλληνικαῖσιν ἐξεφονίχθη βροαῖς.

For *ταλᾶς* see Ahrens, *Dial.* ii. 174.

5. ξοοί. The plural *masculine* is used by a woman referring to herself. Eurip. *Androm.* 357:

ἐκόντες οὐκ ἄκοντες, οὐδὲ βῶμιοι  
 πίνοντες αὐτοὶ τὴν δίκην υφέξομεν.

6. θύρας. The -ās (Doric acc. plural) is lengthened in arsis cf. viii. 65, vii. 104. The plural would not be used in Classical Greek of a house door; but cf. Lucian, *Dial. Mort.* ix. 2. (Cobet reads *θύραν*.)

ἀνάρσιος, emphatic by its position, and almost amounting to a curse. Cf. the Homeric *νήπιος* . . . *σχέτλιοι*: Ap. Rhod. i. 1303:

εἰ μὴ Θρηκίσιον δῶα υἷες Βορέαο  
 . . . ἐρητύεσκον ἔπessιν  
 σχέτλιοι· ἧ τέ σφιν στυγερὴ τίσις ἔπλετ' ὑπίσσω.

7. See on iv. 6; cf. xxii. 168 and Demosth. *De Fals. Leg.* § 21 εἶπε δὲ τοιούτους λόγους ὥσθ' ἅπαντας ὑμᾶς λαβὼν ᾤχετο, 'he carried you away with him.'

9. ὥς νιν ἴδω, καὶ μέμψομαι. μέμψομαι is parallel with *βασεῦμαι*; it cannot be taken as dependent on ὥς, 'in order

that I may blame,' since there is no instance of *ὥς* with the fut. ind. in a purely *final—adverbial*—sentence. The apparent instances are all to be taken as noun clauses (as *ὅπως* and fut. indic.) dependent on the main verb. Lucian, *Βίων Πράσις* 1 *κοσμήσας ὥς φανούνται*: Lysias, xx. 23 *παρεσκεύασαν ὥς ἂν εἴημεν*: Arist. *Frogs* 1121:

καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου τρέφομαι  
ὅπως . . . βασανιῶ.

In all there is expressed or implied a notion of 'striving' or 'precaution' (see Sonnenschein, *Syntax*, 369 a, and additional examples in Liddell and Scott, *ὅπως*, B. 2. b).

10. *ἐκ* *θυέων*, will enchant him by fire magic; Ap. Rhod. iii. 845. *ἐκ* expresses the source of the spell, and is more graphic than would be the dative (of instrument). Soph. *O. C.* 848:

οὐκουν ποτ' ἐκ τούτοιιν γε μὴ σκήπτρουιν ἔτι  
ὁδοιπορήσεις.

11. *ποταεῖσσομαι ἄσυχχα, δαῖμον*: altered by Kiessling and subsequent editors to *ἄσυχχε δαῖμον*. But the sense is not 'submissa voce tibi, Luna, dolores meos conquerar' (Meineke); but 'I will sing my invocation in a hushed voice of awe.'

Nor has *δαῖμον* been rightly understood. Simaetha is not addressing the moon as the peaceful goddess of night but the daemon of magic; the counterpart in heaven of Hecate in hell. Lines 14–16 are this very incantation addressed to the 'diva triformis,' Hecate. Cf. Lucian, *Νεκρομαντ.* 465 *ῥῆσιν τινα μακρὰν ἐπιλέγων ἦν οὐ σφόδρα κατήκονον· ἐπίτροχον γάρ τι καὶ ἄσαφές ἐφθέγγετο πλὴν ἑώκει γέ τινας ἐπικαλεῖσθαι δαίμονας*: ib. 466 *τὴν ἐμφθῆν ἐκείνην ὑποτονθορύσας*: cf. ib. 469.

In the magic formulae preserved to us we have constant invocations of the *νεκυδαίμων*, 'demon of the dead' (Brit. Mus. Papyrus XLVI) *νεκυδαίμων ὅστις εἶ, παραδίδωμι σοὶ τὸν δαῖνα ὅπως μὴ ποιήσῃ τὸ δαῖνα πρᾶγμα*: Paris Pap. Z. 1496 (see E. Kuhnst, *Rhein. Mus.* 1894, p. 37) *ὀρκίζω σε νεκυδαῖμον κατάδησον τὴν δαῖνα φιλοῦσαν, ἐρώσαν*.

*The Magic Ceremonial of Id. II.* [See Addenda.]

Throughout the first part of the poem Theocritus reproduces accurately the rites and symbolism of the two branches of 'Fire magic' and 'Philtro-Witchcraft' (classed generally in l. 1 under (a) *δάφναι*, (b) *φίλτρα*).

(1) In 'fire magic' some quickly burning substance (*ἄλφιστα*, 18; *δάφνα*, 23; *κηρός*, 28; *πίτυρα*, 33) or some relic (*κράσπεδον*, 53) was taken as a symbol of the object of the charm, and consumed in the fire while a charm or curse was pronounced, that as the symbol consumed so might the person consume (see ll. 21, 26, 31). So the Paris Pap. Z. 1496 foll. gives a form of charm to be used with *ζύμυρα*—myrrh—and fire. *Ἀγωγὴ ἐπὶ ζύμυρης ἐπιθυομένης . . . πέμπω σε πρὸς τὴν δαῖνα τῆς δαῖνα . . . ἵνα μοι ἄξης αὐτὴν . . . εἰ κοιμᾶται μὴ κοιμάσθω ἀλλ' ἐμὲ μόνον τὸν δαῖνα κατὰ*

νοῦν ἐχέτω, ἐμοῦ μόνον ἐπιθυμεῖτω, ἐμὲ μόνον στεργέτω (cf. Theocr. ii. 44-46) ἐξορκίζω σε ζῦρνα κατὰ τῶν τριῶν ὀνομάτων ἀνόχω ἀβράσαξ τρω—ὡς ἐγὼ σε κατακάω καὶ δυνατῇ εἰ οὕτω ἥς φιλῶ κατὰκωσον τὸν ἐγκέφαλον (II. 26, 29) ἔκκαυσον καὶ ἔκστρεψον αὐτῆς τὰ σπλάγχχνα, ἔκσταξον αὐτῆς τὸ αἷμα ἕως ἂν ἔλθῃ πρὸς ἐμέ. Or an old German charm: 'Schrieb auff ein weyss glas dyse wartt . . . und leg das glas zu dem feure, und sprich dise wartt: Als hayss das glas ist als hayss sy der N nach mir' (quoted by Kuhnert *loc. cit.*).

The object burned might be made into a rough image of the person, but there was no need for this. Althaea wrought the doom of Meleager by burning a log of wood identified with him.

καῖέ τε δαιδαλέας  
ἐκ λάρνακος ὠκύμορον  
φιτρὸν ἀγκλαύσασα· τὸν δὴ  
μοῖρ' ἐπέκλωσεν τότε  
ζῶας ὄρον ἀμετέρας ἔμμεν.—Bacchyl. v. 140.

(2) Charms without fire were (1) potions (I. 58); (2) spells wrought by herbs possessing occult virtues (θρόνα, 59: ἵππομανές, 48), or by representative objects acting by sympathy, Brit. Mus. Papyrus XLVI = Cambr. Antiq. Soc. Publication, ii. § 3 παραδὸς τὸν κλέπτῃν τὸν κλέψαντά τι· ὅσον κρούω τὸ οὐάτιον (a rough drawing) σφύρῃ ταύτῃ ὃ τοῦ κλέπτου ὄφθαλμὸς καὶ φλεγμαινέσθω ἄχρι οὗ ἂν αὐτὸν μηνύσῃ: cf. the use of the ῥόμβος, Theocr. ii. 30.

14. Cf. Ap. Rhod. iii. 1210 Βριμῶ κυκλήσκων Ἑκάτην ἐπαρωγὸν ἀέθλων: cf. ib. 860.

15. 'Making these spells as potent as those of Circe'; brachylogical comparison. Herod. ii. 134 πυραμίδα δὲ οὗτος ἀπέλιπετο πολλὸν ἐλάττω τοῦ πατρός.

16. *Perimedē*: Propert. ii. 4. 18 (if reading there is sound) 'Perimedæe gramina cocta manus.' Apparently the same as Agamede of *Iliad* xi. 740:

ξανθὴν Ἀγαμήδην  
ἦ τόσα φάρμακα ἤδη ὕσα τρέφει εὐρεῖα χθών.

17. Ἵνυξ: the 'wryneck,' which was bound by the sorceress to a wheel, and spun rapidly in one direction (αἱ ταῖς φαρμακίαι γυναιξὶν προσφιλεῖς Ἵνυγες, Dionys. *Paraph. de Avibus*, i. 23); then used of the wheel itself, *A. Pal.* v. 204 (Asclepiades?)

Ἵνυξ ἡ Νικοῦς, ἥ καὶ διαπόντιον ἔλκειν  
ἄνδρα, καὶ ἐκ θαλάμων παῖδας ἐπισταμένη,  
πορφυρέης ἄμνου μαλακῇ τριχὶ μέσσα δεθεῖσα  
τῆς Λαρισαίης ξείνια φαρμακίδος.

Lastly of any charm, Pind. *Ol.* iv. 35; Verg. *Ecl.* viii. 68 rather tamely 'ducite ab urbe domum, mea carmina, ducite Daphnim.'

18. ἄλφῖτα . . . τάκεται. Here begins the use of the fire magic. τάκεται is rather strange with ἄλφῖτα, but cf. Hesiod, *Theog.* 867 ὥς ἄρα τήκετο γαῖα σέλα πυρὸς αἰθομένειο; cf. 861 καίετο



γαῖα (κάεται is given as v. l. in Scholiast, but is probably a mere gloss: *τύφεται*, Meineke, Frit. Hill.).

19. 'Whither are thy wits flown'; cf. xi. 72; Arist. *Eccl.* 156 *τάλαινα, ποῦ τὸν νοῦν ἔχεις*;

20. ἦ ῥά γέ . . . *τέτυγμαι*; a question suits the context better than an (aside) statement; but ἦ ῥά γέ τοι (MS.) is not used in interrogations.

τίν = σοί.

ἐπίχαρμα: (an object of) scorn; cf. xii. 11, note.

21. *πάσσω ἅμα*, not *πάσσω ἅμα καί*; cf. *A. Pal.* vi. 202 *ζώνην τοι ὁμοῦ καὶ τόνδε κύπασσιν*.

τὰ Δέλφιδος ὀστία. The meal is taken as a symbolical representation of Delphis, as the laurel and wax in 23, 28.

23. Verg. *Ecl.* viii. 83. For the chiasmus cf. v. 145. *ἐπὶ Δέλφιδι*, 'against Delphis'; cf. xxii. 134, 142; Propert. ii. 28. 35:

'Deficiunt magico torti sub carmine rhombi,  
Et tacet extincto laurus adusta foco.'

24. *λακεῖ μέγα*, 'crackles loud.'

*καππυρίσασα* = *καταπυρίσασα*: intransitive 'catching fire.'

25. οὐδὲ . . . *εἶδομες*. There is no stumbling-block in the use of the aorist here; 'the laurel burnt so quickly that we saw not even the ashes.'

26. *σάρκ' ἁμαθύνου*: 'so may Delphis waste his body in the flame (of love).' For the active form of expression cf. xxiv. 124; xv. 85, note.

28. *κηρόν*: not necessarily an image of Delphis in wax, as Horace, *Ep.* xvii. 76 'cereas imagines'; Ovid, *Heroid.* vi. 91 'Devovet absentes simulacraque cerea fingit.'

*σὺν δαίμονι*, 'with the aid of the daemon'; *vid. supra* on ll. 11, 14. For *σύν* cf. vii. 12; *Iliad* xi. 792 *τίς δ' οἶδ' εἰ κέν οἱ σὺν δαίμονι θυμὸν ὀρίναις*, 'whether you would with the favour of God.'

30. *ρόμβος ὁ χάλκεος*: see note on l. 17; Horace, *Ep.* xvii. 7 'retro solve turbinem'; Ovid, *Fasti* ii. 575 'tum cantata ligat cum fusco licia rhombo' (Fritzsche).

30. *ἐξ Ἀφροδίτας*: cf. vii. 112; vii. 55 *ὀπτεύμενον ἐξ Ἀφροδίτας*. The preposition here expresses the agent, as in l. 7 the means.

33. *πίτυρα*, 'bran' is mentioned as used in mystic rights, though differently to this ceremonial, Demosth. *De Cor.* § 313. *θυσῶ*, not 'sacrifice' but 'burn'; cf. note on l. 11 (first extract). The sense of the passage is well given by Wuestemann, 'furfures in ignem coniciam ut ad me revocem illum, te adiuvante, Hecate; tu enim firmissimum quodvis movere possis.'

*τὸν ἐν Ἀἰδᾷ κινήσαις ἀδάμαντα*: *ἐν Ἀἰδᾷ*, cf. i. 103. The dative *ᾧδᾳ* has no good MS. authority.

*κινήσαις* (k), 'thou could'st move.' The bare optative to express possibility in a main clause is common enough in Homer and all but Attic Greek; cf. *Odyss.* iii. 231 *ρεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἀνδρα σώσσαι*; Ap. Rhod. i. 767 *ὃ καὶ δηρὸν ἐπ' ἐλπιδι θηήσαιο*, *vid.* Index, s. v. Optative.

*τὸν ἐν Ἀἰδᾷ* was altered to *ἀναιδῇ* by Taylor, whom most



of the modern editors follow. MSS., Scholia, and sense are against this.

τὸν ἐν Ἀίδα ἀδάμαντα = the adamant in hell = the gates of hell; cf. Propert. v. 11. 4 'non exorato stant adamante viae'; Verg. *Aen.* vi. 552; Ovid, *Metam.* iv. 452 'carceris ante fores clausas adamante'; cf. v. 160. These are appropriately mentioned as yielding to the power of Hecate, queen of hell. Cf. also Lucian, *Νεκρομαντ.* 6 ἡκουον δὲ αὐτοὺς (the Zoroastrians) ἐπωδαῖς τε καὶ τελεταῖς τισι ἀνοίγειν τοῦ Ἀϊδου τὰς πύλας.

34. εἴ τί περ: cf. vii. 4.

35, 36. A sign that the invocation is answered is given by the barking of the dogs through the town; 'the goddess is at the cross-roads: sound the brass cymbal quickly.'

ἀνὰ πτόλιν, 'up through the town'; one dog starts barking, and the rest take it up in turn. κατὰ πτόλιν would = about the town.

ἄχει is not used elsewhere with an accusative of the thing struck (a cognate acc. of the sound made is common enough with all verbs of the kind, e.g. Soph. *Trach.* 871), but cf. Pind. *Ol.* x. 93:

αἶδετο δὲ πᾶν τέμενος τερπναῖσι  
θαλίαις.

The custom of striking gongs, &c. at eclipses still prevails as in ancient times (Tacitus, *Annals* i. 28); at Athens this tom-tom music was used in connexion with the rites of Persephone.

39, 40. *Vid.* Introd. The lines express beautifully the contrast between the calm of sea and air, and the wild unrest of the girl's heart; cf. Tennyson, *In Mem.* xi:

'Calm and deep peace in this wide air,  
These leaves that redden to the fall;  
And in my heart, if calm at all,  
If any calm, a calm despair.'

And in Greek where such contrasts are rare (though there is no lack of deep felt descriptions of nature's moods, Alcman 60, Aesch. *Agam.* 565) read Simonides' *Danae* (fr. 37, Bergk); cf. Statius, *Silv.* v. 4; Verg. *Aen.* iv. 522.

40. ἐπὶ τήνῃ: cf. x. 31.

43. ἐς . . . τρίς: i. 25, note. A triple call was used in all ritual, Verg. *Ecl.* viii. 76; Pind. *Pyth.* iv. 109 ἐς τρίς αὐδάσαισα. Dia = Naxos. The magic is here exchanged for prayer and curse.

45. τόσσον ἔχοι λάθας: sc. αὐτόν. Greek says: ἔχει με ὕπνος φλυαρία (Plato, *Rep.* 336 c), ἔρως (Pind. *Isth.* viii. 64, &c.); so Latin 'quae te dementia cepit?'

46. A different form of the legend, *Odys.* xi. 321. Catullus (64) agrees with Theocritus. λάθας . . . λασθήμεν. Theocritus is fond of expressing his comparisons thus with the same or analogous words in both clauses, i. 23; ii. 28, 108, 114; vii. 97; x. 2; v. 52, &c.

48. ἱππομανές. It is not clear whether Simaetha here makes any use of this philtre or merely refers to its power. It is

rather tempting to transpose the stanza with the next, in order to bring the *ἵππομανές* into connexion with the *θρόνα* of l. 59. The change from *φίλτροκαταδεσμός* here to fire magic again in 53, and again to philtres in 58, is awkward.

51. *μυνομένην ἵκελος*: cf. Ap. Rhod. i. 634 *Θυιάσιν ὤμοβόροις ἵκελαι*.

*Λιπαράς*: Ovid, *Heroid.* xvi. 149 'nitida'; ib. xix. 11 'uncta palaestra' (Renier).

53. Verg. *Ecl.* viii. 91; Lucian, *Dial. Meret.* iv. § 5 *ταύτας (τὰς κρηπίδας αὐτοῦ) κρεμάσασα ἐκ παττάλου ὑποθυμῶ τῷ θεῷ, πάππουσα καὶ τῶν ἄλλων ἐπὶ τὸ πῦρ. λέγει δὲ ἄμφοιν τὰ ὀνόματα καὶ τὸ ἐκείνον καὶ τὸ σὺν* εἶτα ἐκ τοῦ κόλπου προκομίσασα ῥόμβον ἐπιστρέφει ἐπὶ φάδην *τινα λέγουσα ἐπιτρόχῃ τῇ γλώσσει, βαρβαρικά καὶ φρικώδη ὀνόματα*, with the result that the possessor of the shoes forthwith appeared.

58. *ποτὸν κακόν*, 'a deadly draught.' Simaetha overcome by her grief and pain gives way to despair. If he will not come, to-morrow I will make an end of him and all. Then she rouses herself to one more attempt by the power of magic herbs smeared on the doorway; see Legrand, *Étude*, p. 117, note.

59. *δέ*: in clause after vocative; *Iliad* i. 282 *Ἀτρεΐδῃ, σὺ δὲ παῦε τεδὸν μένος*; Eurip. *Hecuba* 372. Not in Comedy or Orators (Jelf, p. 134).

*θρόνα*: magic herbs, or a brew prepared therefrom; as *ἄνθεα* for 'honey' in Pseudo-Phocyl. 174:

*μέλισσα  
μυριότρητα κατ' ἄνθεα κηροδομοῦσα*

Cf. Nicander, *Alexiph.* 153:

*ἦ καὶ σιραίοιο πόσιν διπλήθεα τεύξαις  
σὺν δέ τε πηγανέντας (of rue) ἐνιθρύψειας ὀράμους  
ὀργάζων (kneading) λίπει ῥοδέω θρόνα.*

60. *καθ' ὑπέρτερον*, 'on the upper part of the lintel'; cf. Aratus 497 *καθ' ὑπέρτερα γαίης*. MSS. have *καὶ νῦν*, and then insert (except k) *ἐκ θυμῷ δέδεμαι, ὃ δέ μιν λόγον οὐδένα ποιεῖ*. This line is ungrammatical (*ποιεῖ* should be *ποιεῖται*), and breaks the regularity of the four line verses; it is also nonsense. *καὶ νῦν* must therefore be altered to make a finite clause. Buecheler's *καὶ νύξ*, or Ribbeck's *ἄς ἔτι νύξ ἦ*, or Fritzsche's *καιρός*, are all possible, and might all be supported by Schol. k *ἕως ἔτι ἐνδέχεται καταδεθῆναι αὐτόν. ἀλλ' ἴθι καὶ νῦν*, C. Hartung.

*ἄς* = *ἕως*.

61. *ἐπιφθύζουσα*, 'to avert the evil of the spell from yourself'; cf. vii. 127 and vi. 39.

64. Thestylis goes away on her errand, and Simaetha tells the story of her love to the still night: how at a sacred procession she had seen Delphis, had loved at once, had won him and lost him. Such monologues are common in the Greek drama; cf. Soph. *Trach.* 1; Eurip. *Androm.* 91 sqq.:

*χώρει νυν' ἡμεῖς δ', οἷσπερ ἐγκείμεσθ' ἔτι  
θρήνοισι καὶ γόοισι καὶ δακρύμασι,  
πρὸς αἰθέρ' ἐκτενοῦμεν.*

Here Simaetha appropriately takes into her confidence the Moon-goddess who had helped her in the working of her spell.

66. ἄμμιν, 'to my woe'; but μοι in 65, 'brought on me.'

τῶνβούλοιοι = τῶ Εὐβούλοιοι, 'the daughter of Eubulus.'

κανηφόρος = ἄλσος ἐς Ἀρτέμιδος. The occasion was a public festival in honour of Artemis. In the procession to the shrine unmarried girls were chosen as bearers of the sacred baskets (κανᾶ). The passage is made clear by Xen. Ephes. ii. 2 ἤγετο δὲ τῆς Ἀρτέμιδος ἐπιχώριος ἑορτὴ ἀπὸ τῆς πόλεως ἐπὶ τὸ ἱερὸν . . . ἔδει δὲ πομπεύειν πάσας τὰς ἐπιχωρίους παρθένους . . . παρήσαν δὲ κατὰ στίχον οἱ πομπεύοντες. πρῶτα μὲν τὰ ἱερὰ καὶ δᾶδες καὶ κανᾶ καὶ θυμιάματα ἐπὶ τοῦτοις ἵπποι καὶ κύνες καὶ σκευὴ κυνηγετικὰ τὰ μὲν πολεμικὰ τὰ δὲ πλείστα πολεμικὰ . . . ἦρχε δὲ τῆς τῶν παρθένων τάξεως Ἀνθεια: cf. Ovid, *Met.* ii. 712.

67. πολλὰ μὲν . . . ἐν δέ; a variant on the usual expression ἅλλα τε . . . καί: cf. Cebes Tabula, *ad init.* πολλὰ μὲν καὶ ἅλλα ἀναθήματα ἔθειροῦμεν ἀνέκειτο δὲ καὶ πίναξ τις.

τᾷ = Ἀρτέμιδι 'in whose honour.'

68. θηρία: see the extract from Xenoph. Ephes., *supra*. Hartung holds the extraordinary opinion that the beasts were represented in painting.

70. Θευχαρίδα = Θεοχαρίδου.

Θράσσα: probably to be taken as proper name; cf. Herondas, i. 1 θρείσσα ἀράσσει τὴν θύρην τις.

τροφός: not 'my nurse,' but 'Th.'s.'

ἃ μακαρίτις, 'now gone to her rest.' Hiller quotes Aristoph. frag. in Stobaeus, *Flor.* cxxi. 18:

διὰ ταῦτα γὰρ τοι καὶ καλοῦνται μακάριον  
πᾶς γὰρ λέγει τις, ὁ μακαρίτης οἷχεται.

Cf. Herondas, vi. 55 τούτῳ Κυλαιθὶς ἡ μακαρίτις ἐχρήτο. The expression was therefore one in popular use.

72. ἃ μεγάλοιος. A person commenting on his or her own action uses the adjective with the article; cf. iii. 24; ii. 138; Soph. *Antig.* 274; *Oed. Tyr.* 1379.

73, 74. 'How we remember such trifles in such awful moments! the scrap of the book that we have read in a great grief, the taste of that last dish that we have eaten before a duel, or some such supreme meeting and parting.'—Thackeray, *Esmond*.

76. 'And now halfway along the road, at Lycon's gardens, I saw Delphis.'

μέσον clearly means 'midway between home and my destination,' and is further defined by τὰ Λύκανος: cf. *Odys.* vii. 195:

ὦς . . . μὴ . . . τι μεσσηγὺς γε κακὸν καὶ πῆμα πάθῃσι  
πρὶν γε τὸν ἧς γαίης ἐπιβήμεναι.

(= between here and Ithaca). The adverbial use of μέσον is rare, but occurs Eurip. *Or.* 983. The ellipse of one of the two extremes between which a thing is μέσος is common. Arist. *Aves* 187 ἐν μέσῳ δῆπουθεν ἀήρ ἐστι γῆς: sc. καὶ τοῦ οὐρανοῦ.

77. 'Love at first sight at a religious procession' is part of the stock-in-trade of the New Comedy and the Romancists; cf.

Plautus, *Cist.* i. 1. 91 (Hiller); Herondas, i. 56 Γρύλλος . . . ἰδὼν σε καθόδῃ τῆς Μίσης ἐκύμηνε τὰ σπλάγχν' ἔρωτι καρδίην ἀνοιστρηθείς: Musaeus, *Hero and Leander*, 42 sqq.: Charito, *A.* 1 (a passage closely modelled on Theocritus) Ἀφροδίτης ἑορτὴ δημοτελής· καὶ σχεδὸν πᾶσαι αἱ γυναῖκες ἀπῆλθον εἰς τὸν νεῶν· τότε δὲ Χαίρεας ἀπὸ τοῦ γυμνασίου ἐβάδιζεν οἴκαδε στίλβων ὥσπερ ἀστήρ· ἐπήνθει γὰρ τῷ λαμπρῷ τοῦ προσώπου τὸ ἐρύθρημα τῆς παλαιστρης ὥσπερ ἀργύρῳ χρυσός.

80. ἀπό belongs to λιπόντων (tmesis) not to γυμνασίοιο.

82. ὥς ἶδον, ὥς ἐμάνην, ὥς μευ, 'I saw, was fascinated, my heart was fired'; the three actions followed one on the other immediately. Note that the second ὥς is not accented, and we are not to translate, 'as I saw so I was fascinated.' The explanation of the construction is doubtful. Similar passages are found—

(1) With ὥς: Theocr. iii. 42; *Piäd* xix. 16 ὥς εἶδ' ὥς μιν μᾶλλον ἔδν χόλος: *Ib.* xx. 424 ὥς εἶδ' ὥς ἀνέπαλτο (*alii ὥς*): *Ib.* xiv. 294: Mosch. ii. 74: Coluth. 251 ὥς ἶδεν ὥς ἐνόησε. Possibly *Odys.* xvii. 218; Oppian, *Hal.* iv. 97.

(2) ὅσσον: Theocr. iv. 39 ὅσον αἶγες ἐμὴν φίλαι, ὅσον ἀπέσβης, 'dear are my goats, dear thou in death.'

(3) ὅς: Theocr. xv. 25 ὦν ἶδες, ὦν εἶπες ('si sic legendum'): Theognis 169 ὃν δὲ θεοὶ τιμῶσ' ὃν καὶ μωμεύενος αἰνεῖ (? *Ib.* 800 ἀλλ' ὃς λῳίος ὃς μὴ πλεόνεσσι μέλοι: Ap. Rhod. iv. 1051 ὄντινα γοννάξοιτο ὅς μιν θαρσύνεσκε).

(4) Latin: *ut*, Verg. *Ecl.* viii. 41 'ut vidi, ut perii, ut me malus abstulit error!'

(5) *dum*: Catullus, lxii. 45 'dum . . . dum' is usually taken to be 'while,' 'so long,' but wholly unnecessarily. The verb to 'sic virgo' is understood from above, and each 'dum' = 'while.' The reading is conjectural in Anon. ap. Hesych. ἧ μὲν κλέος ἧ δὲ καὶ ἦσθα. The passages are so curiously alike that a single explanation of them all seems to be required. M. Haupt (*Opusc.* ii. 467) took ὅσον . . . ὅσσον in Theocr. iv. 39 as *both demonstrative*, but used by false analogy. This will hardly do for the ὥς examples; certainly not for Vergil's 'ut vidi,' and hardly for the ὅς cases, since the demonstrative use of ὅς is limited to its employment in the *nominative* + μέν or δέ, or preceded by καί or οὐδέ, Monro, *Hom. Gram.* 265. The Theognis example (169) will not be explained.

(b) To take all as direct exclamations is impossible in view of the fact that ὅς is not so used, and in view of the sense required.

(c) It remains then to recognize all as *relatives*. Now ὥς ἶδον = when I saw (or as I saw) = the time of seeing (or the manner of seeing). So ὥς ἐμάνην, 'my fascination.' ὅσον αἶγες ἐμὴν φίλαι = how dear my goats are = the dearness of my goats. So ὅσον ἀπέσβης, 'the dearness of thee.' ὃν θεοὶ τιμῶσ', 'the man loved of heaven.' *ut vidi* = 'my seeing,' &c. Put these *noun equivalents* in simple juxtaposition, and we get:

(1) Seeing, madness, fire of love.

(2) The dearness of my goats, the dearness of thee.

(3) The man loved of heaven, the man praised of others.

I.e. the things *identified* are put alongside of one another



abruptly where logically we might have had τὸ ὡς ἴδον ἴσον ἐδύνάτο τῷ ὡς ἐμάνη.

83. τὸ . . . κάλλος, 'my colour paled from me.' Not as Seyffert would have it, 'the beauty of the scene swam before my eyes.'

84. ὥς, 'how,' for ὅπως, 'as often,' Isocr. 74 ε οὐκ ἄδηλον ὡς ἂν διατεθεῖεν.

88. ὁμοῖος . . . θάψω: cf. Sappho, ii. 14 χλωροτέρα δὲ ποίας ἔμμι, τεθνάκην δ' ὀλίγῃ πιδεύης φαίνομαι; Catullus, lxiv. 100 θάψος: Arist. Wasps 1413 γυναικὶ κλητεύειν ἔοικας θαψίνῃ, where the Scholiast quoting Theocritus says ὡχρὸς γὰρ ὁ Χαιρεφῶν καὶ ἡ θάψος τοιαύτη. πολλάκι seems here to lose its temporal meaning; cf. vi. 31; xxvii. 41; Meineke, *ad loc.*

89. ἔρρευν = ἔρρεον: cf. *Odys.* x. 393 τῶν ἐκ μὲν μελέων τρίχες ἔρρεον: Eurip. *Medea* 1201.

αὐτά: only bones and skin. For the expression cf. Callim. *Ep.* 30 ὅστέα σοι καὶ μῶνον ἔτι τρίχες: *Ib.* vi. 93:

ἐτάκετο μέσφ' ἐπὶ νευράς  
δειλαίῳ ἱνὲς τε καὶ ὅστέα μῶνον ἐλειφθεν.

90. ἐς τίνος: *sc.* δόμον, cf. xv. 22.

91. ἅπτις ἐπᾶδεν, 'who knew the use of spells.'

92. ἀλλ' ἥς οὐδὲν ἐλαφρόν, '*sensu transitivo*: id quod levat.' Wuestemann: compare Bacchyl. fr. 20:

τί γὰρ ἐλαφρόν ἔτ' ἔστ' ἄπραχθ'  
ᾧδ' ὀδυρόμενον δονεῖν  
καρδίαν.

But there the sense must rather be 'what gladness is there' (cf. the use of ἐλαφρός = 'gay spirited,' l. 124). So here, 'there was no gladness found'; and the adjective is no more transitive than κόυφον in xi. 3.

96. πᾶσαν, 'wholly'; cf. ii. 40, iii. 33.

δ Μύνδιος, *vid.* preface to this idyll and Addenda.

101. κεῖφ' ὅτι. This use of ὅτι, followed by direct quotation, is an Atticism; cf. Plato, *Protag.* 356 α εἰ γὰρ τις λέγοι ὅτι Ἄλλὰ πόλυ διαφέρει ᾧ Σώκρατες.

ὑφαγέο = ὑφηγέο: so εὐκλέα, κράτεσκε, Pindar; τέλεσκον, Callim.; ἥγεο, *A. Pal.* ix. 403; σιτέσκοντο, *Odys.* xxiv. 209, cf. *infra*, l. 107.

103, 104. The rhythm of the lines is to be noted: the quick dactylic lines here—the sense interrupted by the refrain—then the heavier cadence of the next stanza.

106. The lines recall Sappho, fr. 2:

ὡς γὰρ εὔιδον βροχέως σε, φώνας  
οὐδὲν ἔτ' εἵκει  
ἀλλὰ καμ μὲν γλῶσσα ἔαγε λείπτον δ'  
αὐτίκα χρωῖ πῦρ ὑπαδερόμακεν,  
ὀππάτεσσι δ' οὐδὲν ὕρημ', ἐπὶρρόμ-  
βεισι δ' ἄκοναι  
ἀ δέ μ' ἴδρως κακχέεται τρόμος δὲ  
πᾶσαν ἄγρει.



Cf. Theognis, 1017 :

αὐτίκα μοι κατὰ μὲν χροίην ῥέει ἄσπετος ἰδρῶς  
πτοιῶμαι δ' ἐσορῶν ἄνθος ὀμηλικίης.

Persius, *Sat.* ii. 53 :

'Si dona feram sudes et pectore laevo  
Excuiat guttas laetari praetrepidum cor.'

110. ἐπάγην, 'torpui' ; δαγύς, 'a doll.'

112. ὤστοργος (ὁ ἄστοργος), 'he who loved me not. Simaetha applies the term to Delphis, not because he has now deserted her, but because he can never have cared for her

ἐπὶ χθονός . . . πήξας : not coordinate with ἐσιδῶν. 'Seeing me, he dropped his gaze upon the ground and sate him down.' The words expressed *assumed* bashfulness on D.'s part, preparatory to his confession. So Musaeus, 160 :

παρθενικὴ δ' ἄφθοργος ἐπὶ χθόνα πῆξεν ὀπωπὴν  
αἰδοῖ ἐρυθριῶσαν ὑποκλέπτουσα παρειήν.

But of pondering thought, *Iliad* iii. 217 : of fear, Ap. Rhod. ii. 683 *στὰν δὲ κάτω νεύσαντες ἐπὶ χθονός* : of grief, Eurip. *Iph. Aul.* 1123 ; *h. hymn Demet.* 194.

115. Philinus : see Addenda. *ἔφθασας ἢ με παρήμην*. For the const. cf. Herod. vi. 108 *φθαίγτε ἂν ἐξανδραποδισθέντες ἢ τινα πυθέσθαι ἡμέων*. The comparative sense of the word is seen also in *ἔφθης περὶς ἐὼν ἢ ἐγὼ σὺν νηὶ μελαίνῃ*, *Odys.* xi. 58.

118. ἦνθον . . . ἦνθον : *vid.* *Introd.* p. 41.

κῆγῶ (= καὶ ἐγῶ) MSS., but the *ἂν* or *κεν* could not be omitted where *there is no if-clause expressed* ; *contra*, v. 126.

119. *ἢ τρίτος ἢ τέταρτος* : for the omission of the usual *αὐτός* Hiller compares Plutarch, *Pelop.* 13 *εἰς οἰκίαν δωδέκατος ἀπελθών*.

*αὐτίκα νυκτός*, 'at the first hour of night.' The genitive depends on *αὐτίκα*, as xi. 40, and such expressions as *ποῦ γῆς*, *ὄψε τῆς ἡμέρας* : cf. xxv. 18.

120. *μᾶλα*. The usual presents of lovers, cf. iii. 10 ff.

*Διωνύσειο*. Dionysus 'invented' the apple and all fruit, as well as the vine. Athenaeus, iii. 23 (quoting this passage) : *Νεοπτόλεμος δ' ὁ Παριανὸς ἐν τῇ Διωνυσιάδι καὶ αὐτὸς ἱστορεῖ ὡς ὑπὸ Διωνύσου εὐρεθέντων τῶν μήλων καθάπερ καὶ τῶν ἄλλων ἀκροδρῦαν*. The Scholiast quotes Philetas :

τά οἱ ποτὲ Κύπρις ἐλοιῖσα  
μῆλα Διωνύσου δῶκεν ἀπὸ κροτάφων.

121. *κρατί* : locative, 'on my brows.'

124. 'And had ye received me, this had been dear to both— ; for gay am I called and fair.

*τάδε* = 'your receiving me.' The plural is used as in *Iliad* xiv. 98 :

ὄφρ' ἔτι μᾶλλον  
Τρωσὶ μὲν εὐκτὰ γένηται, &c.

[τὰ δ' ἥς φίλα, Ahrens, which Fritzsche translates *sodales mei amicos se praestitissent*; even if τὰ δ' could refer to the sodales implied in 119 τρίτος, the sense would be absurd.] The syntax is strange but by no means without parallel as Hartung thinks. For εἴ κε with indic. cf. Ap. Rhod. i. 197 εἴ κ' ἔτι μῶνον . . . μετετράφη Αἰτωλοῖσι: *Iliad* xxiii. 526: Ap. Rhod. iii. 377 εἰ δέ κε μὴ προπάροιθεν ἐμῆς ἤψασθε τραπέζης.

126. εὐδὸν τ' εἴ κε. For εὐδὸν without κε cf. *inter alia*, Eurip. *Hecuba* 1111:

εἰ δὲ μὴ Φρυγῶν  
πύργους πεσόντας ἦσμεν Ἑλλήνων δορί,  
φόβον παρέσχεν οὐ μέσως ὅδε κτύπος.

The action is represented for the moment as actually happening: then this impression is corrected by the if-clause; cf. Theocr. xvi. 43.

εὐδὸν. The sense is simply 'I would have felt assured of your love, and therefore *would have slept happily*, instead of lying awake for love' (ἀγρυπνήσαι δι' ἔρωτα, x. 10). It is not 'nihil fecissem,' as Wunder (on Soph. *O. T.* 65) and others explain, nor is there any need of alteration as εὔαδε, L. Schmidt.

εἴ κε: see *last note*; for sense cf. *A. Pal.* v. 296:

ἦν δ' ἄρα μοι τὰ λάφυρα καλὸν στόμα, καὶ τὸ φίλημα  
σύμβολον . . . εἶχον.

128. 'Axes and torches had been brought against you.' The entrance would have been forced by these Mohocks. Cf. Horace, *Odes* iii. 26. 7; Arist. *Eccles.* 977:

Γ. καὶ τὴν θύραν γ' ἤραττες. Ν. ἀποθάνοιμ' ἄρα.  
Γ. τοῦ δαὶ δεόμενος δᾶδ' ἔχων ἐλήλυθας;

130. νῦν δέ, 'but now, as it is,'

ἔφην (ἔφην): cf. v. 120 ἢ οὐχὶ παρήσθην. The aorist is used 'referring to the moment just past where English uses the present' (Sonnenschein, *Syntax*, 485); especially in referring to a judgement of one's own or another's. *Iliad* xvii. 173 νῦν δέ σευ ἄνοσάμην πάγχυ φρένας οἶον ἔειπες: Arist. *Peace* 520 ἀπέπτυσ' ἐχθροῦ φωτὸς ἐχθιστον πλέκος. Elsewhere ἔφην or ἐφάμην is used = 'I used to say—contrary to what has turned out'; *Iliad* xvii. 171; *Odys.* xi. 430. The connexion forbids us to take it so here. The form of expression is frequent, cf. Demosth. *De Cor.* 153, and a passage curiously like this in Julian Apost. καὶ πολλὴν ὁμολογήσας χάριν τοῖς οὐρανίοις θεοῖς ἐν δευτέρῳ τῇ σῇ μεγαλοψυχίᾳ χάριν ἔσχον.

133. αὐτως, 'just'; cf. v. 40.

134. σέλας φλογερώτερον: cognate accusative, 'burns with a fiercer flame.' *A. Pal.* xii. 93:

τοῖον σέλας ὄμμασιν αἰθεῖ  
κούρος.

Of the rhetorical expression here, M. Legrand says well: 'Ce n'est pas, je pense, fortuitement que ces fleurs de rhétorique

galante sont réservées à l'homme sans amour (ἄστοργος) : en les lui attribuant, Théocrite entendait démontrer par contraste combien le jargon sentimental diffère du langage de la passion vraie.'

136. σύν. The madness is regarded not as the means but as the accompaniment; cf. xxv. 251 note.

137. ἐφόβησε: gnostic, 'drives headlong.' This reading is justified against the emendation ἐσόβησε by Bacchyl. xi. 43 :

τὰς ἐξ ἐρατῶν ἐφόβησε  
παγκρατῆς Ἥρα μελάθρων  
Προίτου, παραπλήγι φρένας  
καρτερᾷ ζεύξασ' ἀνάγκᾳ.

138. οἱ. The dative is odd with ἔκλινα following, and is hardly paralleled by vii. 25 (? ἐγὼ δέ τοι).

142. ὥς κά . . . μὴ θρυλέοιμι, 'and not to tell all at length'; *scilicet*, 'I say only this.' For ὥς κεν + opt. in primary sequence, cf. *Odys.* ii. 52; xxiii. 134. μακρὰ λέγειν, usually to speak aloud; here, to speak at length: Callim. *Ep.* xi. 1 οὐ μακρὰ λέξω (*Soph. Antig.* 446 σὺ δ' εἰπέ μοι μὴ μήκος ἀλλὰ σύντομα).

145. ἃ τε Φιλίστας μάτηρ . . . ἃ τε Μελιξοῦς, 'the mother of Philista and Melixus.' One person is meant not two. The repetition of the article in this way with conjunction is classical but very rare. Xenoph. *Anab.* iii. 1. 17 τοῦ ὁμομητρίου καὶ τοῦ ὁμοπατρῖον ἀδελφοῦ: Plato, *Rep.* 334 e τὸν δοκοῦντά τε, ἧ δ' ὅς, καὶ τὸν ὄντα χρηστὸν φίλον: Antiphon, i. 21 τῷ τεθνεῶτι καὶ τῷ ἡδικομένῳ: Demosth. *De Cor.* 205 τὸν τῆς εἰμαρμένης καὶ τὸν αὐτόματον θάνατον.

146. The MSS. have τὰς ἐμὰς αὐλητρίδος, k, p; τὰς ἀμᾶς, s. Ameis keeps the latter = 'quae nobiscum in eodem loco habitat'; but this is hardly possible, and certainly not defended by xi. 4. Lobeck conjectured Σαμίας. What I have ventured on (ἀλαᾶς) is nearer to the MSS.

149. ὥς ἄρα, 'that surely'; Plato, *Soph.* 230 d λεκτέον ὥς ἄρα μέγιστη καὶ κυριωτάτη τῶν καθάρσεων ἐστι, and constantly in quoting; often with ironical force, 'that as they said . . .'

ἐράται: cf. i. 78.

151. Ἐρωτος ἀκράτῳ ἐπεχεῖτο. ἀκράτῳ is partitive genitive, 'poured unmixed wine.' οἶνω is always omitted in this phrase; cf. Arist. *Acharn.* 1229 ἄκρατον ἐγχέας.

Ἐρωτος, as οἱ (l. 153) shows, must = 'his love' (*amores*), not 'love' (*amor*). The genitive is used to express the object of a 'toast,' cf. xiv. 19: *A. Pal.* v. 109 ἔγχει Λυσιδίκης κνᾶθους δέκα: *ib.* v. 135 (Meleager) ἔγχει καὶ πάλιν εἰπὲ πάλιν πάλιν Ἥλιοδώρας: Horace, *Odes* iii. 19. 9 'da lunae propere novae.' The genitive depends on the noun expressed or suppressed which forms the object of the verb.

153. πυκάσδειν. And he (Delphis) declared he would wreath the loved one's (οἱ) doors with wreaths. πυκάσδειν (present) instead of πυκασσεῖν (future, which Paley reads) is most unusual after a verb like φημί. But we find the aorist and present (rarely) after verbs of promising and hoping: ἐλπίζει δυνατός εἶναι, Plato, *Rep.* 573 c. As Euripides (*Alcest.* 372) has

λέγοντος μὴ (not οὐ) γαμεῖν ἄλλην, as if λέγω = ὁμνυμι, we may be justified in keeping πνικάσδειν as if φάτο = ᾤμοσε or ἐπέσχετο. For the custom here alluded to, see Lucretius, iv. 1171:

‘Lacrimans exclusus amator limina saepe  
Floribus et sertis operit.’

A. Pal. v. 280:

φιλακρήτους μετὰ κάμους  
στέμμασιν αὐλείας ἀμφιπλέκοντι θύρας,

157 sqq. Cf. line 4. Simaetha comes back wearily to the thoughts wherewith she began, and her last utterances echo the first; cf. 158-71. Her plaint really ends with the sad heavy cadence of ἀμῶν δὲ λέλασται. Then a long pause; at last she rouses herself fiercely once more to thoughts of magic, and revenge by magic, echoing grimly in the words τὰν Ἀΐδαο πύλαν ἀραξεῖ her former words (l. 6) οὐδὲ θύρας ἀραξεν ἀνάρσιος. Yet this is only for a moment. She has lost her faith in all means of help, and stands face to face again with the reality of her loneliness. ‘And I must bear my load as I have borne it now’; οἰσῶ τὸν ἐμὸν πόνον ὥσπερ ἐπέσταν. She ends not in wild words of revenge nor in rest, but in a calm despair, heightened by the pitiless calm of nature, the ‘bright-faced Moon and stars that follow on the silent wheels of Night’; εὐκῆλοιο κατ’ ἄντυγα Νυκτὸς ὁπαδοί.

159. καταθύσμαι: not with reference to the intention expressed in 58. Still less is κατέθυσά νιν (Meineke) to be read. The past spells are not thought of now, only a new effort of revenge.

160. ναὶ Μοίρας: a well chosen expression in this passage. Herondas vulgarizes it, iv. 30 πρὸς Μοιρέων.

166. κατ’ ἄντυγα: secundum. Following after the chariot as in κατ’ ἔχνος. The stars are the escort of Night. Wuestemann quotes well Tibullus, ii. 1. 87:

‘Iam Nox iungit equos currumque sequuntur  
Matris lascivo sidera fulva choro.’

But the *lascivo* there is in quite a different spirit to the sad calm of these lines.

### III.

This idyll is again pastoral. A nameless goatherd appeals for favour to his Love, who is hiding herself in a grotto shaded with fern, but in vain; then from direct appeal he turns to the indirect persuasion of a love song, but still without result. The poem falls into three parts:

(a) 1-5 are addressed by the goatherd to his companion Tityros, bidding him tend the herd while he is away.

(b) The scene changes to a spot before the grotto where Amaryllis hides. To her the goatherd appeals.



(c) Encouraged by a favourable sign, he makes a new attempt, and sings of legendary heroes and their success in love. Then, wearying of his appeal, again despairs.

The idyll has been generally brought into connexion with iv, as there (l. 38) the words, ᾧ χαρίεσσ' Ἀμαρυλλί, reoccur in the mouth of Battos. Hence critics, ancient and modern, would make the *κωμαστής* of this poem = Battus (εἰκάσειε δ' ἂν τις τὸν ἐπικωμάζοντα Βάττον εἶναι, Schol.). But Battus is very different from the love-lorn singer of this idyll. The scene of *Id.* iv is South Italy; of this Sicily or Cos (see Wilamowitz-Moellendorf, *Aratos von Kos*, p. 183, note).

Theocritus frequently repeats half lines from idyll to idyll without any intention of uniting the one to the other; see i. 38 = vii. 48; xviii. 46 = xxii. 76; ii. 19 = xi. 72; vi. 17 = xiv. 62.

The Scholium on line 8 is interesting: τινὲς διὰ τὸ σιμὸς τὸν Θεόκριτον κωμάζειν φασί, ἐπεὶ καὶ ἐν τοῖς Θαλυσίοις (*Id.* vii) Σιμιχίδας ᾠνόμασται· πλὴν οὐκ αἰπόλος ὁ Θεόκριτος οὐδὲ Σιμιχίδας ἀπὸ τοῦ σιμὸς, ἀλλ' ἀπὸ Σιμίχου πατρωνυμικόν.

The meaning of the name Simichidas has been discussed in the Introduction, pp. 8, 9; while the idea that Theocritus is the *κωμαστής* is absurd, it is not absurd to see in the *σιμὸς* of line 8 a hit at himself.

The date of the idyll must be sought in the Coan period, 290–280, *vid.* *Introd.* p. 23. In style it approximates to vii, vi and i: all Coan poems.

1. Κωμάσσω: cf. Alcaeus, 56 (Bergk) δέξαι με κωμάζοντα δέξαι λίσσομαί σε λίσσομαι: Callim. *Ep.* 42:

εἰ μὲν ἐκῶν Ἀρχίν' ἐπεκώμασα, μυρία μέμφου  
εἰ δ' ἄκων ἦκω τὴν προπέτειαν ἔα:

and Bion, xi. 4:

ἔσπερε . . .  
καί μοι ποτὶ ποιμένα κῶμον ἄγοντι  
ἀντὶ σεληναίας τὸ δίδου φάος:

in both cases of a serenade. The word is Latinized as 'comissor,' Horace, *Odes* iv. 1, and has the sense of *κῶμον ἄγειν*, 'to lead a rout of revellers.'

ταὶ δέ: deictic; *vid.* i. 31.

1, 2 must be spoken by the *κωμαστής* to himself, not to Tityros, as the change from nominative to vocative in line 3 shows.

3. τὸ καλὸν πεφιλαμένε: cf. i. 41; iii. 18. This use of the neut. adj. and article, in place of an adverb of *quality*, seems hardly to occur before Theocritus. The use is imitated in *A. Pal.* vii. 219:

ἦ τὸ καλὸν καὶ πᾶσιν ἐράσμιον ἀνθήσασα,  
ἦ μούνη Χαρίτων λείρια δρεψαμένη:

by Herond. i. 54 *πλουτέων τὸ καλόν*: and by Callim. *Ep.* 52 τὸν τὸ καλὸν μελανεύντα Θεόκριτον: but it is grammatically merely an extension of the cognate accusative (cf. Arist. *Acharn.* 1201:

φιλήσατόν με μαλθακῶς, ᾧ χρυσίῳ,  
τὸ περιπεταστὸν κάπιμανδαλωτόν):



and differs from the common *καλόν* or *καλά* just as *τὴν καλὴν φιλίαν πεφιλημένος* differs from *καλὴν φιλίαν πεφιλημένος*, and indicates therefore a *definite* standard.

[In i. 15, &c., *τὸ μεσαμβρινόν* as adv. of *time* is different. In Soph. O. C. 1640 *τλάσας τὸ γενναῖον φρενί. τὸ γενναῖον* is object to *τλάσας*.] These lines are reproduced in Verg. *Ecl.* ix. 23:

‘Tityre, dum redeo—brevis est via—pasce capellas,  
Et potum pastas age, Tityre, et inter agendum  
Occursare capro, cornu ferit ille, caveto.’

But it is noticeable that the untranslatable *τὸ καλὸν πεφιλημένε* is omitted, a point which struck Aul. Gellius (*N. A.* ix. 9) ‘caute omisissimum quod est in graeco versu dulcissimum: quo enim pacto dicebat *τὸ καλὸν πεφιλημένε* verba hercle non translaticia, sed cuiusdam nativæ dulcedinis’ (quoted by Meineke).

3, 4. On repetition of *τίτυρος, τίτυρε, τίτυρε*, see *Introd.* p. 43.

5. *κνάκωνα*: a new formation, from *κνακός* (*Id.* vii. 16). Babrias has *κνηκίας*, of a wolf (yellow boy), 122, 12; cf. *πυρρίας* (*πυρρός*), *Ξανθίας* (*ξανθός*), *αἰολίας* (*αἰόλος*, the name of a fish).

*κνάκων* seems to be formed on analogy of such names as *Ἀγάθων, Τίμων, Φίλων*. Libyan sheep were famous from the time of the *Odyssey* (*Odys.* iv. 85).

6, 7. Verg. *Ecl.* ii. 6.

*τοῦτο κατ’ ἄντρον* to be joined with *παρκύπτοισα*, ‘leaning out *through* the entrance of your bower.’ *κατ’ ἄντρον* . . . *καλεῖς* (= ‘call to your bower’) is not a use of the preposition which can be supported [xvii. 112 *ἱεροὺς κατ’ ἀγῶνας* = ‘for’; cf. *Thucyd.* vi. 31 *κατὰ θέαν ἔκειν*, ‘to come for the spectacle’] except in very late prose (*vid.* Jannaris, *Hist. Gk. Grammar*, § 1586). In the sense given to *κατά* here, see *Lycurgus*, § 86 *ὑποδύντα κατὰ τὰς πύλας*: *Iliad* xii. 469.

7. *ἔρωτύλον. τὸν ἔρωτικὸν ὑποκοριστικῶς καὶ οὐχ ὥς τινες κύριον*: *Schol.* = ‘the love lorn swain.’ The word is used by *Bion*, v. 10 *ἀλλὰ μοι αὐτὸς αἶδεν ἔρωτύλα* = ‘songs of love’; cf. *ib.* 13:

ὅσσα δ’ ἔρωσ μ’ ἐδίδαξεν ἔρωτύλα πάντ’ ἐδιδάχθην.

We have a by-form, *ἔρωτίς* (fem.), iv. 59, which shows that it is not formed *immediately* from *ἔρωσ*. For the diminutive termination *-ύλος*, cf. *δριμύλος, μικκύλος*, *Moschus*, *Ἔρωσ δραπέτης* (8, 13).

8. *ἐγγύθεν*, ‘at near view’: not *ἐγγύς*, since Greek marks the *point from which* we look; cf. xxii. 16: *Mosch. Europa*, 155 *Ζεὺς εἰμὶ καὶ ἐγγύθεν εἶδομαι εἶναι ταῦρος*: *Plato, Phaedr.* 255 b *προσεμένου δὲ καὶ λόγον δεξαμένου, ἐγγύθεν ἡ εὐνοία γιγνομένη τοῦ ἔρωντος ἐκπλήττει τὸν ἐρώμενον*.

9. *προγένειος*: ‘*cui mentum prominet*,’ *Kiessling*; but *Vergil* (*Ecl.* viii. 35 ‘*Hirsutumque supercilium promissaque barba*’) certainly took it to denote a scrubby projecting beard; that this was the meaning of *Theocritus* is rendered certain by *Longus*, i. 16 *οὗτος δὲ πυρρὸς ὥς ἀλώπηξ καὶ προγένειος ὥς τράγος . . . κὰν δέη σε φιλεῖν ἐμοῦ μὲν φιλήσεις τὸ στόμα, τούτου δὲ τὰς ἐπὶ τοῦ γενείου τρίχας*. *Vergil, Ecl.* iii. 7 (‘*mori me denique coges*’)

follows both sense and rhythm; cf. *supra* on 4 and 6. xi. 72 = *Ecl.* ii. 69; *vid.* *Introd.*

10. *τηνώθε* = 'thence'; cf. Arist. *Acharn.* 754; *A. Pal.* vi. 354; *τουτώθεν*, *Id.* iv. 48, which establish the form against the variant *τηνώ δέ*. For the long vowel, cf. *ἀμφοτέρωθεν*, &c., but Theocritus has also *τουτόθε*, iv. 10; *τηνόθι*, viii. 44; like *αὐτόθι*, *αὐτόθεν*, *ἄλλοθεν*.

11. *ἄλλα*: i. e. *ἄλλα δέκα*: Verg. *Ecl.* iii. 70.

12. From here to l. 23 the lines drop naturally in groups of three; as above they fell into couplets. This change and the abruptness of some of the transitions from thought to thought have led commentators to rearrange the lines, and by dint of much shuffling and rejecting of lines to get a mathematical symmetry into the poem. On the Theocritean symmetry of verse, see *Introd.* p. 39. On the second point—the abrupt transitions—the sequence of thought is not logical, but it represents a natural change from sentiment to sentiment as each is suggested by circumstance. At 11 an answer is expected, and not given: so 12 proceeds, 'Yet regard my grief if nothing else,' the thought is changed by the passing bee: in 15 it returns to the complaint of cruelty: 18 is a more piteous appeal, 'I do not ask much, only a little kiss': 21—an expression of peevishness which works itself up to thoughts of self-destruction.

12. *ἔμὸν*: cf. viii. 14; xxv. 203; and *Index*.

13. *ἄβομβεύσα*, 'that bee'; cf. *A. Pal.* v. 83:

*εἶθε ῥόδον γενόμην ὑποπόφυρον ὄφρα με χερσὶν  
ἀρσαμένη χάριση στήθεσι χιονέοις.*

And a modern Greek song, Legrand, *Chansons popul. grecques* 41:

*χιλιδονάκι νὰ γενῶ τὴν κλίνην σου νὰ ἔλθω  
νὰ κτίσω τὴν φωλίτσαν μου ἐς τὰ προσκέφαλά σου,  
νὰ κηλαδῶ, νὰ σ' ἐξυπνῶ, πάντα νὰ με θυμάσαι,  
νὰ με θυμάσαι, λυγερή, ἕως τε ζῆς καὶ εἶσαι.*

Cf. Anacreontea 22, Bergk.

14. *ἂ τὺ πυκάσδῃ*, 'wherewith you shut yourself in,' i. e. the bower is covered with ferns.

15. Verg. *Ecl.* viii. 43; Catullus, lxiv. 154 'quaenam te genuit sola sub rupe leaena?'; *Iliad* xvi. 34. Similar expressions are common enough in Greek and Latin.

16. *ἐθήλαζε*: see on xiv. 15.

*δρυμῶ*: loc. dative; cf. ii. 121; Soph. *O. T.* 20 *ἀγοραῖσι θακεῖ*.

17. *ἐς*... *ἄχρῃς*. In the Classical period we find *ἄχρῃς* or *μέχρῃς* ἐς occasionally (Xen. *Anab.* v. 5. 4). The order used here seems to be only Alexandrine, but becomes very frequent, e. g. *ἐς γόνυ μέχρῃ*, Callim. iii. 12; *ἐς αἰθέρα δ' ἄχρῃ*, Mosch. i. 19; *ποτὶ τὸν θεὸν ἄχρῃς*, Callim. vi. 129; *ἐς ὀστίον ἄχρῃς*, Quint. Smyrn. ix. 376; *ἐς αἰθέρα μέχρῃς*, *Id.* ix. 69. The other order appears, Theocr. vii. 67 *ἔστ' ἐπὶ πᾶχυν*, cf. xxv. 31: Aratus 599 *μέσφα παρ'*: *Id.* 602 *ἄχρῃ παρ'*: Theophrast. *Char.* xi. *ἄχρῃς ἐπὶ πολὺ τῶν πλευρῶν*: and often.

18. *κυνόφρυ*: cf. xx. 24 καὶ λευκὸν τὸ μέτωπον ἐπ' ὀφρύσι λάμπε μελαίνας: Anacreont. xvi. 11 ἀπαλὸν δὲ καὶ δροσῶδες στεφέντω μέτωπον ὀφρὺς κυανωτέρη δρακόντων.

τὸ καλὸν ποθορεῦσα: see on xiii. 45.

τὸ πᾶν λίθος is difficult. The Scholiast gives a variety of explanations: (1) ὅλη λευκὴ οἶον ἀγαλμα μαρμάρινον: (2) ἡ σκληρὰ καὶ ἄτεγκτος: (3) ἡ μόνον οὐχὶ ἀποδιδούσα τοὺς ὀρώντας τῷ κάλλει. The third is obviously ridiculous. The first would give a good sense, but it is doubtful if λίθος could be so used without further designation; cf. vi. 38 λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθοιο: Anacreont. 15:

ὑπὸ πορφυραῖσι χαίταις  
ἐλεφάντινον μέτωπον.

Nicet. Eugen. ii. 208 λαμπρὸν τὸ βλέμμα: χαῖρε λαμπρότης λίθων, although as description of beauty precedes and follows it would be natural to take λίθος as compliment rather than as upbraiding. This is, however, the sense most easily given to λίθος by itself; cf. *A. Pal.* v. 228:

αὐτὰρ ἐμὲ στενάχοντα τόσης κατὰ νυκτὸς ὀμίχλῃν  
ἔμυνος Εὐίππης οὐκ ἐλέαιρε λίθος.

*Id.* xii. 151:

εἰ δ' ἐσιδὼν ᾧ ξεῖνε πυριφλέκτοις πόθοισιν  
οὐκ ἐδάμης, πάντως ἢ θεὸς ἢ λίθος εἶ.

In that case we have a sudden transition from praise of beauty to complaint of coldness; cf. *A. Pal.* xii. 12 ἄρτι γενειάσδων ὁ καλὸς καὶ στερρὸς ἔραστιαῖς: and verse 39 of this idyll will refer back to the line. Herondas, vi. 4 μά, λίθος τις οὐ δοῦλη, of a person standing stock still. Calverley translates rightly, 'O thou whose glance is beauty and whose heart marble.' For the neuter τὸ πᾶν attached to λίθος, cf. xv. 20 ἅπαν ῥύπον: Lucian, *Deiut. Judic. de Paride* τὸ πᾶν βουκόλος. Usually we have attraction, Soph. *Philoc.* 622 ἡ πᾶσα βλάβη: *ib.* 927 πᾶν δείμα. λίπος is mentioned as v. l. in Scholiast, but is not justified by the use of λιπαρός, Bacchyl. v. 169 λιπαρὰν θείμαν ἄκοιτιν. J. A. Hartung reads λέπας. "Meg was deaf as Ailsa Craig."

19. πρόσπτυξαι: cf. *Odyss.* iv. 647 ἐπεὶ προσπτύξατο μύθῳ.

τὸν αἰπόλον: (see on xiv. 56), me, your own herdsman.

20. ἔστι καὶ ἐν. The line is repeated by the author of xxvii. 4, and quoted by Eustath. *Philos.* § 105 τί σοι κέρδος εἶπεν ἐκ τοῦ φιλήματος. ἐγὼ δὲ πρὸς τὴν κόρην μεθ' ἡδονῆς ἔστι καὶ ἐν κενεοῖσι φιλήμασιν ἄδεα τέρψις.

21. τὸν στέφανον τίλαί με κατ' αὐτίκα λεπτὰ ποησεῖς (s. Junt. Call. *καταντίκα* p, k). There is no word *καταντίκα*, though we have *καταντόθι*, *Iliad* x. 273; Theocr. xxv. 153, καθάπαξ (Attic), &c. *παναντίκα* (xxv. 222) and new compounds are made by the Alexandrian writers with great freedom: εἴσεται, xxvii. 17; συνάμα, xxv. 126; κατεναντία, Ap. Rhod. ii. 1116; εἰσοπίσω, Quint. Smyrn. i. 243; ἔκποθεν, Ap. Rhod. iii. 262. So *divisim*: κατ' ἐκτοθι, Quint. Smyrn. ii. 413; ἐκ τόθεν, Ap. Rhod. ii. 533; κατ' ἀντίον, Quint. Smyrn. ii. 328; εἰς ἄλιν, 25; ἀπ' ἐντεύθεν, Polyb. (Jannaris,

§ 1516). Ahrens reads here καὶ αὐτίκα, but we can keep κατὰ if we take it as tmesis with τίλαι: cf. *Odys.* x. 567 ἐξόμενοι δὲ κατ' αὐθι γόων: Moschus, *Eurota* 4:

ὕπνος  
λυσιμελὲς πεδάα μαλακῶ κατὰ φάεα δεσμῶ.

The construction then is ποησεῖς με κατατίλαι τὸν στέφανον λεπτὰ, 'to pluck the wreath in bits'; ἥτοι κατατίλαι τὸν στέφανον εἰς λεπτὰ, Schol. To a neuter plural thus used as predicate the preposition εἰς may be added, but is usually omitted; but then it is customary to make the adj. immediately dependent on a second verb; cf. Theocr. ix. 27; *Odys.* xii. 174:

κηροῖο μέγαν τροχὸν . . .  
τυτθὰ διατμήξας . . . πιάζον.

Similar to this passage are Aratos 1054:

. . . καὶ γάρ τ' ἀροτήσιον ὥρην  
τριπλόα μέρονται. . . .

Quint. Smyrn. xiv. 534:

. . . ἄφαρ δέ μιν ἄλλυδις ἄλλη  
ἐσκέδασαν διὰ τυτθὰ.

Cf. Demosth. 182 διελεῖν ἐκάστην πέντε μέρη.

24. ὁ δύσσοος: *vid.* on ii. 138.

ὑπακούεις: see on xi. 78.

25. τὴνῶ: *vid.* on iii. 10.

26. The tunny fishery was practiced throughout Greek waters (Oppian, *Hal.* iii. 620 *sqq.*). Oppian, l. c. 637 describes a watcher for the school as here εἶθ' ἥτοι πρῶτον μὲν ἐπ' ὄρθιον ὕψι κολωνὸν ἴδρις ἐπαμβαίνει θυννοσκόπος, ὅστε κινύσας παντοίας ἀγέλας τεκμαίρεται, αἶτε καὶ ὄσσαι, πιφαύσκει δ' ἐτάροισι.

25. τὰν βαίταν ἀποδύς shows a delightful idea of economy: he may be drowned, but spoil his plaid—no fear!

27. The MSS. have καίκα μὴ ποθάνω, keeping which Paley translates 'etiam si non moriar at saltem tibi iucundum erit': so the Scholiast. The sense is feeble and the Greek dubious since γε μάν is not used to introduce an apodosis. Graefe read δὴ for μὴ (a not uncommon confusion): Meineke and Hiller take this and translate 'si obiero tua tibi voluntas effecta est.' But τὸ τεὸν ἀδύ in both these is very doubtful and could only mean 'your sweetness,' not 'what is pleasant to you'; cf. τῶ ἐμῶ αἰσχυρῶ, Andocid. ii. § 9; τὸ σεμνὸν τὸ σόν, Eurip. *Hippol.* 1064; τὸ σὸν γενναῖον, Soph. *O. C.* 569; τὸ σφέτερον ἀπρεπές, Thucyd. vi. 11; τὸ ὑμέτερον εὐσεβές, Antiphon. 141. 2; τῶ συμφέροντι τῶ ὑμετέρῳ, Aesch. *Ktes.* § 8; ἡμετέρῳ μεδέοντι, Callim. i. 86; especially τὸ αὐτοῦ γλυκύ, Plato, *Phaedr.* 240. I take δὴ and mark an aposiopesis after ἀποθάνω, 'and if I die (well it will all be over), and yet (γε μάν) thou art sweet to me.'

ἀδύ is predicate. τὸ . . . τεόν is little more than τύ (=what thou art); cf. xxii. 61; Arist. *Thesm.* 1170 τὰ μὲν παρ' ἡμῶν ἴσθι



σοι πεπεισμένα: Plato, *Theaet.* 161 e τό γ' ἐμὸν οὐδὲν ἂν προθυμίας ἀπολείποι: cf. Soph. *Ajax* 1313: Arist. *Thesm.* 105:

εὐπίστωσ δὲ τοῦμὸν  
δαίμονας ἔχει σεβίσαι.

(Vergil may have taken the lines as Hiller, *Ecl.* viii. 60; but probably he represented iii. 54 and xxiii. 20, not this line, when he writes 'extremum hoc munus morientis habeto,' *vid.* Conington, *ad loc.*).

28. The object of ἔγνων is not the following clause, ὅκα (*vid.* in vi. 21), but the clause supplied from the context, 'that thou care not for me': hence the καί in 31. 'I knew it of old, and the old witch too told me sooth.'

μεμναμένω εἰ φιλέεις με: thinking of thee and wondering if thou lovest me (Haupt). There is an exactly similar usage in Ap. Rhod. iii. 535:

τῆς μὲν ἀπὸ μεγάροιο κατὰ στίβον ἐνθάδ' ἰόντες  
μνησάμεθ', εἴ κε δύναίτο, κασιγνήτη γεγαυῖα,  
μήτηρ ἡμετέρη πεπιθεῖν ἐπαρῆξαι ἀέθλω:

cf. Mosch. *Ἔρωσ δραμ.* 2; Xen. *Anab.* vi. 1. 31 ἐθούμην εἰ βέλτιον εἶη.

29. οὐδὲ τὸ τηλέφιλον, κ.τ.λ. According to usual explanation we have here described a popular method of augury. A leaf (? poppy, τηλέφιλον) was held between the fingers and slapped against the arm or hand. If a sharp cracking noise (πλατάγημα) was made the sign was favourable; πληττόμενον εἰ ψόφον ἀπετέλει, ἐδίδου αὐτοῖς σημειοῦσθαι ὅτι ἀντερῶνται, Schol.: cf. Pollux, *Onom.* ix. 127. But ποτεμάξω and ἐξεμαράνθη are both very obscure with this explanation. Haupt translates 'impingit crepitum': a sense which can hardly be extracted from ποτεμάξω = to press close, xii. 32; to press into, Nicander, *Therm.* 772, 181 αἶδα προσμάσσεσθαι: so ἐνεμάξω κέντρον, *ib.* 767; ἐμμάξαι ὀργήν, Callim. *Dian.* 124; *A. Pal.* ix. 548; in all the original sense of 'smearing,' 'rubbing in,' is latent. Schol. k gives another rendering: φύταριον τι ὃ τινὲς τῶν ἐρωτικῶν τιθέντες ἐπὶ τῶν ὤμων ἢ τῶν καρπῶν ἐπικρούουσι, καὶ ἂν μὲν ἐρυθρὸν γίνηται καλοῦντες αὐτὸ ῥόδιον νομίζουσιν ἀγαπᾶσθαι, τοῦ χρώτος (χρώματος MSS. quidam) δ' ἐμπρησθέντος ἢ ἑλκωθέντος μσεῖσθαι. . . . πλατάγημα τὸ πλαταγώνιον . . . μήκωνος φύλλον. This gives quite a new interpretation, and one which is free from objection. There is no authority for πλατάγημα = 'crack.' The word only occurs here and in a mistaken imitation, *A. Pal.* v. 296. Take τὸ τηλέφιλον and τὸ πλατάγημα in apposition, and translate πλατάγημα, 'leaf' or 'cracking leaf,' *si lubet*.

30. ἀπαλῶ ποτὶ πάχεος MSS. *optimi*: ἀπαλῶ ποτὶ πάχεϊ *vulgo*: πάχεϊ is not a Theocritean form. Read ἀπαλῶ ποτὶ πάχεος, 'on the soft part of the arm.' Tr., 'the love-in-absence, the leaf, did not make the (red) smear, but withered dead on the flesh of my arm.' ποτί in Doric does not put back its accent when it follows its case.

31. There is again considerable doubt as to the right reading (*vid.* note crit.). We want a proper name with the definite



reference to some particular witch (cf. ii. 145 ; vi. 40). Meineke's *Παραβάτις* is therefore probable: it is a feminine form of the name *Παραβάτης* (Herod. v. 46). The *lectio vulgata* is Ἀγροῖά. k has ἄ γροῖά, and Schol. k gives Γροῖά ὄνομα κύριον. Hence Ziegler (Hiller) ἄ Γροῖά: but the place of the article is hardly justified for *Theocritus* by the Homeric τὸν Χρῦσιν ἀρητῆρα (which Hiller quotes). Greek says ὁ ῥήτωρ Δημοσθένης or ὁ Δημοσθένης ῥήτωρ ὦν, not ὁ Δημοσθένης ῥήτωρ: see on xiii. 19 ; xv. 97. ἄ γραία is only conjecture and does not explain the MSS. reading. I adopt therefore Warton's conjecture ἀγροῖῳτις ἀλαθέα, 'And a country-woman too divining by the sieve told me sooth, *Paraebatis* who the other day was gathering her herbs, that I dote on thee.'

32. *ποιολογεῦσα*: 'haec de spicilega (gleaner) viri docti interpretantur messorum subsequente . . . at neque *ποιολογεῖν* idem est quod *σταχυολογεῖν* neque *Παραβάτις* dici potest quae messorum sequitur' (Meineke). *Paraebatis* is therefore an old hag like *Cotyrtaris* (cf. vi. 40) who was gathering her herbs to make into charms and simples.

35. *ἐριθακίς*: *μισθώτρια ὑποκοριστικῶς*, Schol.: cf. Eustath. *ad Iliad*, i. 162. 23 ἔστι δὲ καὶ ὄρνεον ἀφ' οὗ τὸ ὄνομα. Again a double explanation: (1) *ἐριθακίς* is a diminutive formed from *ἐριθος*, 'a maidservant' (so Liddell and Scott, s. v.); (2) it is a proper name formed from *ἐριθακος*, 'the name of a bird.' But the diminutive of *ἐριθος* would be *ἐριθίς* (fem.), *vid.* on v. 50. The majority of editors therefore take the word as proper name. Tr. 'Erithacis, daughter of Mermnon.' *Theocritus* often gives the parent's name, ii. 146 ; x. 15 ; Herondas, vi. 25 ἡ Βιτᾶτος εὐβούλει: v. 3 Ἀμφυταίῃ τῇ Μένωνος: i. 76 τὴν Πυθέω δὲ Μητίρην.

37. The twitching of the eyelid was a favourable omen. Plautus, *Pseud.* i. 1. 105 'ita supercilium salit'; Eustath. *Philos.* § 322 ἐπὶ δὴ τούτοις πᾶσιν ὀφθαλμὸς ἤλατο μὲν ὁ δεξιός. Wuestemann quotes a fragment from a work by one Melampus addressed to Ptolemy Philad. ὀφθαλμὸς δεξιὸς ἐὰν ἀλληται, ἐχθροὺς ὑποχειρίους ξεί. The goatherd is encouraged by the sign to believe that he will see *Amaryllis*, and resolves to try to entice her by a song.

*ἰδησῶ*: a new future form ; see *Synopsis of Dialect*, § 43.

38. *ἀποκλινθείς*, 'leaning back.'

39. *ἐπεὶ οὐκ ἀδαμαντῖνα* refers back to τὸ πᾶν λίθος, l. 18. Cf. the similar reference from ii. 157 to ii. 4 ; Stat. *Silv.* i. 2. 69 'duro nec enim ex adamante creati.'

40-51. The song consists of four groups of three verses each, touching briefly on country stories of love. The idea reappears in the *Leontion* of *Hermesianax*, and, pretty though this ballad is, it might be regarded as hardly in keeping with the character of a country swain. But *Theocritus*' shepherds are not all clowns, and, as shown in *Introd.* p. 37, *Theocritus*' realism is not particularly attentive to detail of style or expression. The idea is appropriate enough in the country lad, only the form is worked up by the author to give a more artistic setting. What is important is that *Theocritus*' country folk do not utter moral sentiments or criticisms of current events out of keeping with their station. We have similar appeals to legend in xx. 33 ; viii. 52.

40, 41. For the story of Hippomenes and Atalanta see Ovid, *Met.* x. 560.

41. *δρόμον ἄνυν*: not 'finished the course,' but 'sped on the course'; see i. 93.

42. See note on ii. 82; for hiatus see Index, s.v.

43. Neleus, king of Pylus, imposed on him who would wed his daughter Pero the task of bringing to Pylus the oxen of Iphiclus. Melampus undertook the quest for his brother Bias, and having rendered service to Iphiclus received the herd as a present; cf. *Odys.* xi. 281; Propert. ii. 3. 51.

*῾Οθρυος*, Mount Othrys in Thessaly.

44. *ἃ δέ*, 'and she' (Pero); *μάτηρ ἃ χαρίεσσα* follows in apposition. Cf. *ὁ δ' εἶπ'* *῾Οδυσσεύς*, Soph.; and the frequent deictic use of the article in Theocr. i. 30; vii. 7, 80, &c.

46. Verg. *Ecl.* x. 18 'et formosus oves ad flumina pavit Adonis'; cf. Theocr. i. 109 *ῶραιος χῶδωνις, ἐπεὶ καὶ μάλα νομεύει*.

47. *ἐπὶ πλέον ἄγαγε λύσσας*. For the genitive see on i. 20; Herond. iii. 8 *συμφορῆς δ' ἤδη ὀρμῇ ἐπὶ μέζον*: Aratus 1047:

*πρῖνοι μὲν θαμινῆς ἀκύλου κατὰ μέτρον ἔχουσαι  
χειμῶνος κε λέγοιεν ἐπὶ πλέον ἰσχύσοντος.*

Thucyd. ii. 53 *ἐπὶ πλέον ἀνομίας ἤρξεν τὸ νόσημα*. The second limb of the comparison is with *ἐπὶ πλέον* only vaguely understood; and may be '(more) than now is,' or '(more) than usual,' or '(more) than previously.' So here *ἐπὶ πλέον ἄγαγε λύσσας* = 'led her on in madness.' Oppian, *Hal.* iv. 147 *σῆπια αὖ δυσέρωτες ἐπὶ πλέον ἔδραμον αἴης*.

48. 'That not even in death does she cease to clasp him to her breast.' The Scholiast understood the line to be descriptive of a picture. It rather expresses the legend given by Bion, *Epit. Adon.*:

*πάχρε δ' ἀμπετάσασα κινύρετο, μείνον ῾Αδωνι  
δύσποτμε μείνον ῾Αδωνι, πανύστατον ὥς σε κιχέω,  
ὥς σε περιπτύξω καὶ χεῖλεα χεῖλεσι μίξω.*

49, 50. *ζαλωτὸς . . . ζαλῶ*: Introd. p. 43, § ii.

*ὁ τὸν ἄτροπον ὕπνον ἰαύων*: the accus. is cognate. *Λάτμιον κνώσσεις*, Herond. viii. 10. See Nairn *ad loc.*

*ἄτροπον*: dist. xxiv. 7 *εὐδεν' ἐμὰ βρέφεια γλυκερὸν καὶ ἐγέρσιμον ὕπνον*: Mosch. *Epit. Bion.* 117 (of sleep of death) *εὐδομες εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον*. Endymion loved by Selênê was thrown by her into an endless sleep that she might ever look on him and kiss him sleeping; cf. *A. Pal.* v. 164 (Meleager):

*ὁ δ' ἐν κόλποισιν ἐκείνης  
ῤιπτασθεῖς κείσθω δεύτερος Ἐνδυμίων.*

50. Iasion, loved by Demeter; see *Odys.* v. 125; Hesiod, *Theog.* 970:

*Δημήτηρ μὲν Πλοῦτον ἐγείνατο, διὰ θεάων,  
Ἴασίφ' ἥρωϊ μιν γείσ' ἐρατῇ φιλότῃτι.*

See Paley, *ad loc.*

51. τοσσῆν' ἐκύρησεν. The accusative is used also by Oppian, *Hal.* i. 34 ἀτερπεία δ' αἶλιν ἐκύρσαν; Aesch. *Sept.* 699 βίον εὖ κύρησας. τόσσων k is therefore probably due to an emending copyist. Iasion is said to have been associated with Demeter in the mysteries of Eleusis (παρεμφαίνει δὲ μυστικὸν τὸν ἔρωτα Ἰασίωνος καὶ Δήμητρος, Schol.), but only on the authority of this passage.

The words ὅσ' οὐ πευσεῖσθε βέβαλοι (cf. xxvi. 14) can only mean 'which ye shall not learn who are unacquainted with love's mysteries.' To make them refer to any supposed religious rites involves the absurdity of making the singer himself one of the initiated. Catullus imitates the line lxiv. 260 'orgia quae frustra cupiunt audire profani.'

52. τίν=σολί, Dialect. § 2.

ἀείδω: for present cf. Aeschines ii. 183 μικρὰ εἰπὼν ἤδη καταβαίνω: Krüger, liii. 1. 8.

53. κεισέυμαι δὲ πεσών: cf. Arist. *Clouds* 126 ἀλλ' οὐδ' ἐγὼ μέντοι πεσών γε κείσομαι: *Ecclesiast.* 963 (to fall and lie where one has fallen).

54. 'Let this be honey for thee in thy throat'; an expression of bitter vexation. The change of style in 52 from smooth running lines to jerky clauses suits the change of temper to cross disappointment.

#### IV

This and the following idyll, together with x, are realistic sketches of the rougher side of Greek country life, while in iii we had the sentimental side. Poetic ornament is less apparent here: in its place we have a genial humour in the presentation of character which makes Battus and Corydon, Milo and his companion, Lacon and Comatas stand out each an individual drawn in a few sharp strokes without elaboration of detail (cf. *Introd.* p. 32).

Battus is by way of being a wit in this idyll, and finds an easy butt for his jibes in Corydon, his master, and all his belongings; Corydon is quite unconscious that he is being made fun of, and preserves his naive vanity and sententiousness throughout.

The scene of the poem is fixed for South Italy by v. 17, 33. The date is uncertain, but probably before 282 (*vid.* on line 31).

Recent critics have found in Battus the poet Callimachus, starting from the fact that Callimachus called himself Βαρτιάδης, but *vid.* *Introd.* p. 28.

On the supposed connexion with *Idyll* iii see preface to that idyll.

1. Verg. *Ecl.* iii. 1:

'M. Dic mihi, Damoeta, cuium pecus? an Meliboei?

D. Non, verum Aegonis; nuper mihi tradidit Aegon.'

Φιλώνδας: the Boeotian patronymic form like Epaminondas, Herondas.

3.  $\psi\epsilon = \sigma\phi\epsilon$  by *metathesis*.

τὰ ποθέσπερα, 'o' evenings'; cf. v. 113 accus. of time. The singular is more usual cf. i. 15; τὸ μεσαμέριον, vii. 21; τὸ ἀρχαῖον, Thucyd. ii. 99. 2; τὸ πάλαι, Ib. i. 5. 1; τὸ αὐτίκα, Ib. vi. 69. 4. But τὰ νῦν, τὰ πρῶτα are common in all periods, Krüger, l. 5. 13; and cf. Theocr. v. 13.

4. ὑφίητι, sc. ταῖς βουσί: cf. ix. 3 (= ὑφίησι).

κῆμέ. καί + ε gives in Ionic η, in Attic α: cf. ii. 100; xv. 74, &c. κῆπι, κῆς are attested by inscriptions (Ahrens, *Dial. Dor.* p. 221).

5. ἄφαντος: rather more than φροῦδος: cf. Soph. *O. T.* 560:

Δαῖος . . .

ἄφαντος ἔρρει θανάσιμῳ χερῶματι;

'was swept from men's sight' (Jebb); Aesch. *Agam.* 624:

ἀνὴρ ἄφαντος ἐξ Ἀχαιϊκοῦ στρατοῦ,  
αὐτός τε καὶ τὸ πλοῖον.

Hence here we have a colloquial exaggeration of speech.

6. To Battus the prowess of his master should be famous καθ' Ἑλλάδα καὶ μέσον Ἄργος.

οὐκ ἄκουσας; 'you haven't heard the great news?'

Ἄλφεον: the famous river of Elis.

Μίλων: the famous athlete, Milo of Croton, thirty-one times victor in the great games, lived in 510 B.C. In l. 31 of this idyll Theocritus mentions song writers of his own day. It is hardly likely then that the scene of the poem is imagined as taking place in Milo's time; Shakespeare may allude to Elizabethan politics in *King Lear*, but he would not make his fool talk of Essex by name. The exploit of Aegon mentioned in l. 33 *sqq.* was according to the Scholiast recorded of a certain Astyanax of Miletus, but is transferred by Theocritus to Aegon. But a similar feat on the part of Milo is alluded to by Dorieus (Appendix to *Anthologia* 20; Bruck, *Analecta*, ii. p. 63):

τοῖος ἔην Μίλων ὅτ' ἀπὸ χθονὸς ἤρατο βρῖθος  
τετραένη δαμάλην, ἐν Διὸς εἰλαπίναις  
ᾧμοις δὲ κτήνος τὸ πελώριον ὥς νέον ἄρνα  
ἤνεγκεν δι' ὅλης κοῦφα πανηγύρεως  
καὶ θάμβος μέν' ἀτὰρ τουδὲ πλέον ἤνυσε θαῦμα  
πρόσθεν Πισαίου, ξεῖνε, θυηπολίου  
ὃν γὰρ ἐπόμευεν βοῦν ἄζυγον εἰς κρέα τόνδε  
κόψας πάντα κατ' οὖν μούνος ἐδαΐσατό νιν.

It would seem then that Aegon was setting himself to break Milo's record for a single meal. As therefore there is in that passage a reference to the famous Milo it is difficult to make the name here merely fictitious. I take this line to mean therefore 'the fame of Milo has sent him to Elis' to become



a second champion of Croton. There is no difficulty in applying the words ὥχετο ἄγων to an abstraction (the memory of Milo) cf. ii. 7; Theognis 1295:

ὦ παῖ μή με κακοῖσιν ἐν ἄλγεσι θυμὸν ὀρίνης  
μηδέ με σὴ φιλότης δώματα Περσεφόνης  
οἴχηται προφέρουσα.

The verb οἴχομαι in all these expressions only emphasizes the completion of the action, as in ὥχετο φεύγων, οἴχεται θανάων.

7. ὀπάπει may be either pluperfect or a Doric tense from ὀπάπω (cf. i. 63, note), so far as form goes: ὀπωπα = 'I know by having seen,' not 'I see' nor 'I saw' (aorist); cf. Theocr. xxii. 55; Aesch. *Eumenid.* 57 τὸ φύλον οὐκ ὀπωπα τῇσδ' ὀμλίας; Arist. *Lysist.* 1157 οὐπα γυναῖκ' ὀπωπα χαῖωτέραν. So the pluperf. 'I knew by experience,' τὸ μὴ ὀπάπεσαν θηρίον, Herod. vii. 125. ἐν ὀφθαλμοῖσι: Homeric, *Odys.* viii. 459; x. 385; also without ἐν, *Odys.* iii. 373; x. 197, &c.

ἔλαιον: the oil used by the competitors.

'iuventus

Nudatos umeros oleo perfusa nitescit.'—Verg. *Aen.* v.

8. Ἡρακλῆι βίην καὶ κάρτος. The Homeric forms are used intentionally (*Odys.* iv. 415 κάρτος τε βίη τε: v. 213 ἀθανάτησι δέμας καὶ εἶδος ἐρίζειν). Corydon rises to the occasion and eschews the vulgar Doric.

10. κῶχετ' ἔχων, 'he took with him,' the emphasis being on the participle; καταγελῶν τῆς πόλεως ἄπεισιν, *Lysias*, xv. 10.

σκαπάναν: δίκηλλαν . . . ἢ ἄμην· οἱ γὰρ γυμνασταὶ τούτοις ἐχρῶντο ὑπὲρ γυμνασίας (for exercise) τῇ σκαπάνῃ σκάπτοντες καὶ τὰ ἄνω μέρη τοῦ σώματος ἀναρρωνύντες, Schol. The athletes trained for thirty days at Elis before going to Olympia (Frazer on Pausanias, vi. 23. 1). The twenty sheep are of course provisions for the month. Briggs quotes well from St. Chrysostom αἰτεῖται τὴν πάλην καὶ φεύγει τὸ σκάμμα.

τοὔτόθε: see on iii. 10.

11. πείσαι τοι Μίλων. The reading is supported by all MSS. except k, which has πείσαι κε. This gives a satisfactory sense if we take the optative to express, not a wish, but a 'concession.' The sequence of thought is, Aegon has gone off leaving his flocks and even devastating the fold to provide him food. Milo might as well, says Battus, set the wolves on to the flock at once (αὐτίκα) and make short work of it (καί, the wolves as well as Aegon). For this use of the optative to express indifference cf. Aesch. *Prom.* V. 1048:

χθόνα δ' ἐκ πυθμίων  
αὐταῖς ρίξαις πνεῦμα κραδαίνοι·

πάντως ἐμέ γ' οὐ θανατώσει·

'Let the whirlwind shake the earth from her foundations if it will.'

λυσσῆν: we should doubtless expect to have added something like ἐπὶ τῇ ἀγέλῃ to define the verb; but the sense is



given by the ὥχετ' ἔχων εἵκατι μάλα of the preceding line: moreover λυσσῆν expresses a much more active madness than μαίνεσθαι: cf. Pseud. *Phocyl.* 215 πολλοὶ γὰρ λυσσῶσι . . . πρὸς ἔρωτα; Eurip. *H. F.* 846 Λύττα, personified, says of herself, οὐδ' ἥδομαι φοιτῶσ' ἐπ' ἀνθρώπων φόνους; cf. Plato, *Ker.* 329 c ἀσμεναῖτατα μέντοι αὐτὸ (sc. ἔρωτα) ἀπέφυγον ὥσπερ λυττῶντά τινα καὶ ἄγριον δεσπότην ἀποφυγών. Tr., therefore, not 'to be mad,' but 'to go raving.'

14. ἡ μὲν . . . γε: Arist. *Frogs* 104 ἡ μὲν κόβαλά γ' ἐστὶν ὡς καὶ σοὶ δοκεῖ. Corydon understands τὸν βουκόλον to refer to Aegon who has left his farm. Battus intended a double hit at Aegon and Corydon. The author of the *Epit. Bion.* imitates the line (v. 23):

καὶ αἱ βόες αἱ ποτὶ ταύροις  
πλαζόμεναι γοῶσιν καὶ οὐκ ἐθέλονται νέμεσθαι.

λῶντι: Doric 3rd pers. plur., from λάω.

15. Cf. ii. 89; *A. Pal.* vii. 31 Σμερδίη ᾧ ἐπὶ Θρηκὶ τακεῖς καὶ ἐπ' ἔσχατον ὀστέυν.

αὐτά, 'only.'

16. The cicada fed according to popular belief on dew; Verg. *Ecl.* v. 77:

'fluvios dum piscis amabit,  
Dumque thymo pascuntur apes, dum rore cicadae.'

Anacreont. 42.

17. οὐ Δᾶν: cf. vii. 39. The accusative is used with no particle; cf. v. 17, iv. 29: Soph. *O. T.* 1087 οὐ τὸν Ὀλυμπον; *Ant.* 758 οὐ τόνδ' Ὀλυμπον. Δᾶ is traditionally explained as Doric for γᾶ (γῆ), and Δημήτηρ as Γημήτηρ. There is no evidence for an interchange of γ and δ in the dialects, and the word is rather to be connected with δῶς, Διός, Ζῆνα; see Ahrens, *Dial. Dor.* pp. 80, 81 (= by Gad).

Αἴσαρος: a river of Croton (cf. Lycophron, 911; and note on 33). Latymnus, a hill near the same (Schol.).

20. πυρρίχος: a diminutive from the adj. πυρρός (cf. ὀσσίχος, iv. 55), expressing contempt. The termination is otherwise known only in nouns—δρτάλιχος (Theocr. xiii. 12); especially in names—Ἀμύντιχος (vii. 132); Σίμιχος, Ἀσώπιχος (Pind. *Ol.* xiv. 15); Λέοντιχος (*A. Pal.* vi. 103); cf. Ahrens, *Dial.* i. 216.

20-22. 'I hope Lampriades' folk, the demesmen, may get, when they sacrifice to Hera, one like that. They are dirty blackguards all.'

The point may be (1) if they sacrifice a skinny beast, their offering will be rejected and they will suffer from Hera's wrath.

(2) If they offer this beast, there will not be a good feast afterwards and they will be paid out (cf. Schol. vii. 107 ὅταν λεπτὸν ἱερεῖον θύσωσι καὶ μὴ ἱκανὸν ἢ τοῖς ἐσθίουσι).

Beware of translating 'the demesmen of Lampriades.' The repetition of the article shows that the two phrases are in apposition (see note on l. 33). Who Lampriades was is wholly unknown; perhaps an eponymous hero of the deme.

ὄκκα: cf. Nossis, *A. Pal.* vi. 353 ἡ καλὸν ὄκκα πέλη τέκνα

γονεῦσιν ἴσα: Theocr. i. 87 ὅκκ' ἐσορῇ (and often so elided): Epicharm. fr. 90 οὐκ ἔστι διθύραμβος ὅκχ' ὕδωρ πίης. ὅκκᾱ in Theocr. viii. 68; Epicharm. fr. 115 is doubtful.

κᾱ (= κεν) is always long (Theocr. i. 4, iii. 27, &c.). ὅκκᾱ should therefore be regarded as = ὅκα with double consonant (cf. ὄττι, ὀππόκα, &c.; *contra*, Ahrens, *Dial.* ii. p. 382) and ὅκκα θύωντι = ὅτε θύωσι: the κα or ἄν being omitted (cf. v. 98).

Hera was the special deity of Croton, and was worshipped with sacrifice of kine; Liv. xxiv. 3 'sex millia aberat a Crotone templum, ipsa urbe nobilior, Laciniae Iunonis: lucus ibi frequenti silva . . . laeta in medio pascua habuit ubi . . . sacrum Deae pascebatur pecus' (Hartung).

22. τοῖόνδε—the object of λάχοιεν is held over to the end—as a παρὰ προσδοκίαν.

κακοχράσμων. So all MSS. except Q which has κακοσχράμων. The word cannot be derived from χράσμαι which preserves η throughout and would give -χρήμων: nor from χρήζω which would have -χρήμων. Hiller reads κακοχρήσμων (needy), but this does not give a good sense. Ahrens (ed. ii), κακογράσμων = κακόφαγος from γγρα, γραστις = gluttonous; formerly he suggested κακοσχάμων (hyperdorized for κακοσχήμεν) = ἀσχήμων. This would refer to the penalties imposed on 'unseemly conduct' at festivals (Inscr. Messenia, Collitz and Bechtel, 4689 ὁμνῶ τοὺς θεοὺς ἐπιμέλειαν ἔξειν ὅπως γένηται τὰ κατὰ τὰν τελετὰν θεοπροπῶς καὶ μήτε αὐτὸς μηθὲν ἀσχημον . . . ποιήσῃν μηδὲ ἄλλω ἐπιτρέψῃν). κακοδράσμων, Hermann, 'malus sacrorum administrator.' κακοχράσμων may, however, be right; it must be derived from χραίνω, 'to defile' (cf. φάσμα from φαίνω), and is a new coinage meaning, as I have translated, 'dirty blackguards . . .'

23. καὶ μάν takes up and answers 20 λεπτὸς μάν.

Στομάλιμον: apparently the same marshy lake as is mentioned in v. 146 Συβαρίτιδος ἔνδοθι λίμνας. The word occurs only here, but cf. Oppian, *Hal.* iv. 506:

Μαιῶτις ὅπη συμβάλλεται ἄλμη  
ἀγρόμεναι λιμναῖον ὑπὸ στόμα.

23. τὰ Φύσκω: cf. ii. 76.

24. Νήαιθον: cf. Lycophron, 919:

Κρᾶθις (cf. Theocr. v. 16) δὲ τύμβους ὄψεται δεδουπότος  
εὐρὰξ Ἀλαίου Παταρέως ἀνακτόρων  
Ναύαιθος ἔνθα πρὸς κλύδων' ἐρεύγεται.

Ovid, *Met.* xv. 51 'Praeterit, et Sybarin, Salentinumque Neaethem' (Briggs).

φύοντι (= φύουσι), rarely intransitive; cf. vii. 75: (Moschus) *Epit. Bion.* 108 ὅστερον αὖ ζῶντι καὶ εἰς ἔτος ἄλλο φύοντι: and the famous passage, *Iliad* vi. 149: cf. Mimnermos, fr. 2 ἡμεῖς δ' οἶά τε φύλλα φύει πολυανθέος ὦρη ἔαρος, ὅτ' αἰψ' αὐγῆς αὔξεται ἡελίου. In all these the sense might indeed be 'puts forth foliage': but the intrans. sense is fixed by Alcaeus, fr. 97 ἐλάφω δὲ βρόμος ἐν στήθεσι φύει φοβερός.

26. Cf. *Epigram* vi. 3.

27. ὅκα : causal ; cf. Arist. *Frogs* 22 ; Lysias, xii. § 36 ; xix. § 5 ὅτ' οὖν τοιαῦτα πολλὰ γεγένηται . . . εἰκὸς ὑμᾶς μήπω τοὺς λόγους ἡγείσθαι πιστοῦς.

27. ἡράσσαι : a Homeric form. See Dial. § 35 (b).

28. ἐπάξα : ἐπάξω, aor. middle.

30. ἐγὼ δέ τις εἰμὶ μελικτὰς : a singer of some note ; 'a minstrel in my way' (Calv.) : cf. i. 32 ; Demosth. *Ol.* iii. § 4 Ὀλύνθιοι δύνανται τινὰ κεκτημένοι. More commonly with adjectives, cf. vii. 38 ; Plato, *Protag.* 334 c ἐγὼ τυγχάνω ἐπιλήσμων τις ὢν ἄνθρωπος (disparaging) or used alone = 'some one of importance' (Eurip. *Electra* 939 εὐχεται τις εἶναι τοῖσι χρήμασιν σθένων : cf. Theocr. xi. 79), in which case instead of τινες for the plural τι is generally used, Plato, *Gorgias* 472 a ὑπὸ πολλῶν καὶ δοκούντων τι εἶναι (so οὐδέν, a 'nobody').

31. Glaucè of Chios, a contemporary of Theocritus, mentioned by Hedylus in *App. Anthol.* 34 "Theon the flute player

ἦ ὤλει δὲ Γλαύκης μεμεθυμένα παίγνια Μουσέων,  
καὶ τὸν ἐν ἀκρήτοις Βάτταλον ἡδυπότην” :

obviously a writer of popular songs.

Of Pyrrhos nothing is known ; Ἐρυθραῖος ἢ Λέσβιος μελῶν ποιητής, Schol. J. A. Hartung in his note here and *Introd.* p. xv, strangely makes τὰ Πύρρῳ = 'the deeds of King Pyrrhos.' Such a conjunction of τὰ Γλαύκας, 'the songs of Glaucè,' with τὰ Πύρρῳ, 'the deeds of Pyrrhos,' is wholly impossible. We can, however, get a date for the idyll from the history of the king of Epirus. Pyrrhos entered Italy, 279 ; Croton was utterly destroyed at the same time. The scene of this poem should therefore be imagined as before 279, and the time of writing probably the same.

32. αἰνέω τάν τε Κρότωνα : the sentence begins as if τάν τε Ζάκυνθον followed. The interposition of καλὰ πόλις changes the latter to the nominative.

καλὰ πόλις may possibly be the actual beginning of the song (? anacreontic in rhythm, καλὴ πόλις Ζάκυνθος), but is more probably to be taken as iii. 15 νῦν ἔγων τὸν Ἑρωτα βαρὺς θεός (Hiller).

Ζάκυνθος : conjectured to be some place near or some part of Croton, the position of the words between Κρότωνα and Λακίνιον making the commentators adverse to referring the name to the island Zacynthus. But that the island is meant is rendered almost certain by Holm (*Hist. of Greece*, iii. ch. 3, Appendix). He points out that Croton and Zacynthus (and no other town in Western Greece) in the fourth century adopted a coinage identical with that used by the commercial and political league of Rhodes, Ephesus, Cnidus, and Samos (the type is Heracles strangling the serpents), only omitting the ΣΤΝ (συμμαχία) which appears on the coins of the league. Some intimate relations must, therefore, have existed between Croton and Zacynthus, and to these Corydon refers.

33. τὸ Λακίνιον (the temple of Juno Lacinia): *vid. supra*, v. 22; and cf. Dionys. Perieg. 368:

ἐγγύθι δὲ σφῶν  
ἱμερτὸν πτολίεθρον εὖστεφάνοιο Κρότωνος  
καίόμενον χαρίεντος ἐπ' Αἰσάρου προχοῇσι  
ἐνθα κεν αἰπὺν ἴδοιο Λακωνιάδος δόμον Ἥρῃς.

The double article here is strange, and can only be explained by taking τὸ ποταφὸν substantivally and in apposition to τὸ Λακίνιον, the eastward part, the temple of Lacinia (so Hermann), cf. iv. 21; Eurip. *I. T.* 250 τοῦ συζύγου δὲ τοῦ ξένου τί τοῦνομ' ἦν; = his comrade, the stranger. For though the order art. adj. art. noun is good Greek (see on xiii. 5), the supposed order art. adj. art. noun is not Greek at all. The Scholiast quotes a proverbial saying, μάταια τᾶλλα παρὰ Κρότωνα τᾶστεα (*lege* παρὰ Κρότωνα γὰρ οὐ παρὰ Κρότων' ἐστ' ἄστεα with Duebner).

33-36. *Vid.* note on iv. 6.

34. ὀγδῶκοντα μόνος: with the verbal antithesis; cf. ix. 26; xvi. 87, &c.

36. ὀπλᾶς: gen. with πιάσας (πιέσας), catching it by the foot; cf. xxv. 145; v. 133.

37. χῶ βουκόλος = Aegon's laughing at the way in which he had frightened the women.

38. ὦ χαρίεσσ' Ἀμαρυλλί. Battus is recalled by the mention of Amaryllis to the memory of his dead love, and for the moment drops his banter (σέθεν is only used here in the pastorals).

39. For the construction cf. note on ii. 82, but the sentence is here rendered more difficult by the elliptical form of the comparison, which in full would be ὅσον αἶγες ἐμὴν φίλαι, ὅσον φίλα τὸ ἀπέσβης, 'dear are my goats, so dear art thou in death'; cf. Thucyd. vii. 71 διὰ τὸ ἀνώμαλον καὶ τὴν ἔποψιν ἡναγκάζοντο ἔχειν: Longus, iii. 21 τοσοῦτο ἐπαύετο βράδιον ὅσον ἤρξατο (Haupt. *Opusc.* ii. 467).

ἀπέσβης: of death, *A. Pal.* vii. 20, 422, 295.

40. τῷ σκληρῷ: genit. with exclamation, Herond. iv. 21 μὰ καλῶν ἀγαλμάτων, and often in Attic μαλά follows the adjective as in Arist. *Acharn.* 851 ὁ ταχὺς ἄγαν.

λελόγχει: probably pluperf. not 'Syracusan' present perfect 'which then possessed me,' Plato, *Phaedo* 107 d ὁ ἐκάστου δαίμων ὅστις ζῶντα εἰλήχει (*dist.* Soph. *O. C.* 1337 τὸν αὐτὸν δαίμον' ἐξείληχότες). The form λελόγχα is archaic (Krüger, i. 40, p. 169).

41 *sqq.* Consolation by means of proverbs is characteristic of the class to which Theocritus assigns Corydon.

42. On form of verse cf. *Introd.* p. 40(b). The proverb is used by Lycurgus, *Contra Leocr.* § 60 ἀνθρώπων ζῶντι μὲν ἐλπίς ἐκ τοῦ κακῶς πράξαι μεταπεσεῖν τελευτήσαντι δὲ συναιρεῖται πάντα δι' ὧν αὐτοὶ εὐδαιμονήσειεν.

43. Ζεὺς: in the original sense 'the sky god,' Theognis 25:

οὐδὲ γὰρ ὁ Ζεὺς  
οὔθ' ὥν πάντεσσ' ἀνδάνει οὔτ' ἀνέχων.



Arist. *Aves* 1501:

ΠΡ. τί γὰρ ὁ Ζεὺς ποιεῖ;  
ἀπαιθριάξει τὰς νεφέλας ἢ συννεφεῖ;

Verg. *Georg.* i. 418 'Iuppiter uvidus austris.'

44. κάτωθε, 'up to the hill.'

45. τὰ δύσσοα: cf. iii. 24.

ὁ Λέπαργος: not a proper name. Suidas quotes a proverb ἀνά σοι τάδε πάντα λέπαργε' ἐπὶ τῶν οὐδὲ μετὰ τὸν κάματον ἀνιένων, ἐκ μεταφορᾶς τῶν βοῶν. See Meineke, p. 455.

46. See on i. 151. The article with a proper name in the singular is very unusual; cf. however Lucian, *Deor. Dial.* 20 οὐ δὲ πρόσθι ἢ Ἀθηναί (k here has σίττ' ὦ Κυμαίθα).

48. εἰ μὴ ἄπει, 'if you won't go away'; cf. Arist. *Aves* 759 σῖρε πλῆκτρον εἰ μαχεί. εἰ with the fut. indic. has always this modal sense; see Sonnenschein, *Greek Syntax*, § 354 obs.

49. εἴθ' ἦν μοι ροικὸν τὸ λαγωβόλον, ὥς τυ πάταξα MSS. (p has ροικόν τυ). If Theocritus wrote this and meant τὸ ροικόν λαγωβόλον, as even Hiller thinks, then he learnt but little Greek from Philetas. Hermann reads τι, cutting the knot. It is worth while to examine the passages where the article takes an abnormal position.

(1) Homer has τοῦ βασιλῆος ἀπηνέος, *Iliad* i. 340; τὸν ξείνον δύστηνον, *Odys.* xvii. 10, &c. The order is always art. noun adj., never adj. art. noun. The article is probably merely a demonstr. pron. 'him, the hapless stranger.' This then is no support for the order here; so Bion, *Ep. Ad.* 34 οἱ δ' ὑπὸ μαζοὶ χιώνεοι.

(2) Soph. *Ajax* 572 ὁ λυμεὼν ἐμός: Athenaeus, vii. 126 τῇ Ἑκάτῃ τριγλανθίνῃ: Collitz and Bechtel, *Inscr.* 4427 τῷ Διὶ Ὀλυμπίῳ. In all these the article stands first, and the order may be explained by bracketing the two following words—τῷ [Διὶ Ὀλυμπίῳ]—as a single notion. ὁ λυμεὼν ἐμός means then not 'my destroyer,' opposed to 'some one's else,' but 'this destroyer of me.' Cf. such passages as Aesch. *In Ctes.* 78 ὁ μυσότεκνος καὶ πατὴρ πονηρός: Charito, *B.* iii. 7 θεὸν εἶναι νομίζων τὴν οὐδὲ ἄνθρωπον εὐτυχῇ.

(3) τὰς ἄλλας ταύτας πραγματείας προστεταγμένας κατὰ ψήφισμα, Aesch. *In Ctes.* 13. Divided attribute, normal; Krüger, 50. 9. 8.

(4) Wide extensions of the predicative adjective, especially in Lucian, e.g. *Quomodo Hist. Conscrib.* § 4 εἰ γὰρ καὶ συγγραφείας τοσοῦτους ἀνέφυσε (ὁ πόλεμος) ὑπὸ μιᾷ τῇ ὀρμῇ ('at one go'). In the present passage the sense 'would that my staff were crooked that I might have struck thee' is barred by the sense. Since it is quite easy to hit a cow with a straight stick. If the text is sound we must translate 'Would that I had a crooked staff' (taking ροικόν as a loose predicate as in example (4), and laying the emphasis on ἦν, not on ροικόν, as we might say ροικόν εἶχε τὸ λαγωβόλον): but I am not sure that we should not read Ροικόν τὸ λαγωβόλον, 'my staff, Crookie.' For the shepherd's staff, used for throwing, cf. vii. 21; *A. Pal.* vi. 37; *Iliad* xxiii. 845.

ὥς τυ πάταξα must be attached to the preceding, 'that I might have struck thee.' To take it absolutely 'how I would



have struck thee' (Hiller) is impossible Greek. For the construction cf. Soph. *O. T.* 1392:

τί μ' οὐ λαβὼν  
ἔκτεινας εὐθὺς ὡς ἔδειξα μήποτε, κ.τ.λ.

Dinarchus, i. § 10 ἐχρῆν ζητεῖν ἵνα ἀπηλλάγμεθα (pluperf.) τοῦτου τοῦ δημαγωγού: Theocr. vii. 86; Ap. Rhod. i. 281.

52. = ταῖ ἀτρακτυλλίδες.

κακῶς ἂ πόρτις ὄλοιτο, 'dang the beast'; Lucian, i. 204 Prometheus says τῷ Κανκάσῳ προσηλωμένος τὸν κάκιστα ὀρνέων ἀπολούμενον αἰετὸν τρέφων τῷ ἥπατι.

53. ἐς ταῦταν ἐτύπην χασμεύμενος. For the order cf. i. 47; *Odys.* xiii. 267 τὸν μὲν ἐγὼ κατιόντα βάλον χαλκήρεϊ δουρὶ ἀγρόθεν.

54. τε is unusually late in the sentence, but cf. Bacchyl. xviii. 53:

χιτῶνα πορφύρεον  
στέρνοισ τ' ἀμφὶ καὶ οὐλίον  
Θεσσαλὰν χλαμύδ(α).

55. ὀσσίχον, 'a wee bit wound'; cf. *πυρρίχος*, iv. 20. Meineke quotes Boissonade's *Anecd.* ii. 424 δείξον ὀσσίχον τὸ τύμμα καὶ λέοντα δαμάξον ἡλίκον φαίη γ' ἂν Θεόκριτος.

58. μ' = μοι: elided according to Homeric usage, *Πιστ.* ix. 673; x. 544; cf. on xv. 112.

59. ἔρωτίδα: see on iii. 7.

τὰς ποκ' ἐκνίσθη, 'about whom he was excited.' In gen. as in Lucian, *Dial. Meret.* x. 4 κέκνισται γὰρ κάκεῖνος τῆς Νεβρίδος.

62. εὐ γ': Lucian, i. 228 εὐ γε ὁ γενναῖος.

62, 63. γένος with ἐρίσδεις as in the Homeric βίην καὶ κάρτος ἐρίζειν; cf. iv. 8. So k. ἐρίσθει MSS. *ceteri*.

## V.

This idyll like the fourth presents a living sketch of rough country character, without idealization or mere ornament of language. The characters are Comatas, a goatherd, and Lacon, a shepherd. The idyll opens with badinage between the two, with coarse rustic humour; then proceeds to a singing-match, in which Comatas is adjudged the winner. The scene is South Italian, *vid.* 16, 73, 124, 146. See further *Introd.* p. 37.

1. τῆνον, 'the rascally shepherd.'

τόνδε, 'here.'

2. τό μεν νάκος; for τὸ νάκος μεν (μου), a post-classical order, cf. Herondas, v. 7 τό μεν αἶμα; vi. 41 τήν μεν γλῶσσαν: Callim. iii. 139 οἱ σευ πάντες ἄεθλοι.

3. οὐκ . . . κράνας; *sc.* ἄπιτε, cf. v. 102, and the Aristophanic οὐκ ἐς κόρακας; cf. *Frogs* 185.

5. τὰν ποίαν; cf. Arist. *Acharn.* 62:

Κ. οἱ πρέσβεις οἱ παρὰ βασιλέως·

Δ. ποίου βασιλέως. ('King indeed!')

ποιός is thus used with a word repeated from the previous speaker to express contempt. The article is generally *omitted* in this idiom; attached when information is really sought.

7. καλάμας αὐλόν, 'a pipe of straw'; cf. Verg. *Ecl.* iii. 27 'Stridenti miserum stipula disperdere carmen'; Milton, *Lycidas* 'Grate on their scannel pipes of wretched straw.'

10. ἐνεύδειν, 'even your master Eumaras had not a rag to sleep in'; cf. *Odys.* iii. 349:

ῥ' οὐτὶ χλαῖναι καὶ ῥήγεια πόλλ' ἐνὶ οἴκῳ,  
οὐτ' αὐτῷ μαλακῶς οὔτε ξείνοισιν ἐνεύδειν.

This use of the infin. of a verb compounded with ἐν-, dependent on a substantive, is common even in prose; cf. Herod. vi. 102 χαρίον ἐπιτήδεον ἐνιππεύσαι. Cf. also Hesiod, *Εργ.* 781 'the thirteenth day is φυτὰ ἐνθρέψασθαι ἀρίστη': Eurip. *Bacchae* 508 ἐνδυστυχῆσαι τοῦνομ' ἐπιτήδειος εἶ.

13. τὰ λοιπθια, 'now last of all.'

14. τὸν ἄκτιον = τὸν ἐπὶ ταῖς ἀκταῖς ὑπὸ τῶν ἀλιέων ἰδρυμένον (*Et. Mag.*); cf. *A. Pal.* x. 10:

Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγιαλίτην  
Πᾶνα, τὸν εὐόρμων τῶνδ' ἔφορον λιμένων.

Aesch. *Persae* 449:

νῆσος . . . ἦν ὁ φιλόχορος  
Πὰν ἐμβατεύει, ποντίας ἀκτῆς ἐπι.

15. ἦ . . . , 'or, if I did, may I go mad'; cf. Arist. *Knights* 410:

οὔτοι μ' ὑπερβαλίσθ' ἀναιδεία μὰ τὸν Ποσειδῶ,  
ἦ μή ποτ' ἀγοραίῳ Διὸς σπλάγχνοισι παραγενοίμην.

Isocr. *Dem.* § 48 τοῖς δὲ σπονδαίοις οὐχ οἶόν τε ἀμελεῖν τῆς ἀρετῆς, ἢ πολλοὺς ἔχειν τοὺς ἐπιπλήττοντας.

16. Κράθιν: a river flowing into the gulf of Tarentum near to Sybaris (Thurii, *vid.* v. 74).

20. αἶ . . . πιστεύσαιμι, 'if I believe you, may I earn the sufferings of Daphnis.' For construction cf. xiv. 50; vii. 108; v. 150, &c.

21. 'However, if you care (λῆς) to stake a kid,—it's no great thing, but still I'll sing against you till you cry enough.' The form of the sentence is broken, and altered by the parenthesis.

ἀλλά γε is an unusual combination of particles (cf. Plato, *Rep.* 331 b ἀλλά γε ἐν ἀνθ' ἐνὸς οὐκ ἐλάχιστον ἔγωγε θείην ἄν: *A. Pal.* iii. 6 ἀλλά γε τόξῳ θῆρα καθαιμάσσει φοῖβος ἀπὸ σκοπιῆς). A word usually intervenes, as Isocr. 95 d διαμαρτῶν δὲ τῆς προσδοκίας ἄλλ' οὖν τήν γε εὐνοίαν κτήσεται.

οὐδὲν ἱερὸν: παροιμία ἐπὶ τῶν μηδενὸς ἀξίων, Schol.

24. τὸν . . . ἀμνόν: sc. θῆς, understood from αἶκα λῆς θέμεν.

ἔρισδε, 'begin your challenge.' The command is repeated impatiently in l. 30; hence Lacon's answer there, μὴ σπεῦδε. The *vulgata lectio* ἀμνὸν ἔρισδε is not Greek: ἀμνὸν ἔρειδε (k corr. D<sup>3</sup>) is a very doubtful expression ('set your lamb against my kid'). Ahrens conj. ὄρισδε.

25. κίναδος τύ, 'you fox.'  
 ἐξ ἴσω, 'how shall that be fair?'

27. δῆλετο = ἐβούλετο.

28. The line forms an indirect answer to the question of Lacon: 'Why, such an one as trusts to beat his neighbour as you trust.'

σφάξ ('a hornet') is in apposition to the ὅστις clause.

πεποίθεις (πεποίθω): the verb has to be supplied from subordinate to main clause; cf. Theognis, 541:

δαιμαίνω μὴ τήνδε πόλιν Πολυπαῖδῃ ὕβρις  
 ἥπερ Κενταύρους ὠμοφάγους ὄλεσεν (sc. ὄλεσῃ):

Megara, 45 σὺ δ' ἤντε λείβεται ὕδωρ (sc. λείβειαι): Thucyd. i. 82; iii. 68.

29. ἀλλὰ γάρ, 'but since the kid is not enough see there's the goat. Begin.' (τύιδε = τῆδε, Aeolic form Dial. § 59.)

34. στιβάς: cf. vii. 67; Longus, ii. 31. 1 ἐκ φυλλάδος στιβάδας ὑποστορέσας.

36. τοῖς ὀρθοῖσι, 'if you dare look at me with such bold eyes.' The article has deictic force, cf. iii. 13 ἃ βομβεῦσα μέλισσα: Soph. O. T. 1371:

ὄμμασιν ποίοις βλέπων  
 πατέρα ποτ' ἂν προσεῖδον:

ib. 1385 ὀρθοῖς ἐμελλον ὄμμασιν τούτους ὄραν.

37. ἴδ' ἃ χάρις, 'see what becomes of kindness.' Cf. Theognis, 105 δειλοὺς εὖ ἔρδοντι ματαιοτάτῃ χάρις ἐστίν.

38. θρέψαι, 'rear wolf cubs, and rear dogs—to be devoured by them.' We might expect either θρέψαι καὶ λυκιδεῖς καὶ κύνας, or θρέψαι λυκιδεῖς, θρέψαι κύνας (anaphora); but even when anaphora is used, an anticipatory καί (or τε) is occasionally found in the first clause: cf. Soph. Antig. 296:

τοῦτο καὶ πόλεις  
 πορθεῖ, τὸδ' ἄνδρας ἐξανίστησιν δόμων:

cf. ib. 673: αὕτη πόλεις τ' ὄλλουσιν, ἥδ' ἀναστάτους  
 οἴκους τίθησιν.

So in Vergil, 'Iam redit et Virgo, redeunt Saturnia regna.' (See M. W. Humphreys, in *Class. Rev.* April, 1897.)

κύνας: the dog in Greece was kept in a half wild state; cf. *Odyss.* xxi. 363; Xenoph. *Agesil.* i. § 22 ὥς μήτε ὑπὸ κυνῶν μήτε ὑπὸ λύκων διαφθείροιντο.

40. ἀνδρίον, contemptuous.

αὕτως with an adjective bears the force of 'just' or 'as you are'; cf. ii. 133.

44. ὕστατα, 'and you shall sing for the last time'; Verg. *Ecl.* iii. 51 'efficiam posthac ne quemquam voce lacessas.'

45. See note on i. 106. These lines of Comatas answer to Lacon's 31-34.

48. οὐδὲν ὁμοία: i. e. 'much better than'; Isocr. 179 e ἐκτῶντο γὰρ δύναμιν οὐδὲν ὁμοίαν τῇ πρότερον ὑπαρχούσῃ.

49. *κῶνις*: a great recommendation, because these pine cones were used for food.

51. ὕπνω μαλακώτερα: cf. xv. 125; Vergil, *Ecl.* vii. 45 'somno mollior herba'; Herond. vi. 69:

τὰ βαλλί' οὕτως ἄνδρες οὐχὶ ποιεῦσι;  
αὐταὶ γὰρ ἐσμέν, ὀρθά, κοῦ μόνον τοῦτο  
ἄλλ' ἢ μαλακότης ὕπνος, οἱ δ' ἱμαντίσκοι  
ἐρί' οὐχ ἱμάντες.

57. τῶν . . . ἀρνῶν: brachylogical comparison; = τῶν παρὰ σοι δερμάτων τῶν ἀρνῶν, cf. ii. 15. The dialogue here shows strict correspondence between speaker and speaker even though this is before the match begins; cf. *Id.* viii. *ad init.*

60. αὐτόθε, 'from where you stand.' Comatas seems at last to have succeeded in making Lacon lose his temper, as a first preliminary to making him lose the match.

61. τὰν σαυτῷ: sc. χώραν. Soph. *Phil.* 1060 χαίρε τὴν Ἀθῆμον πατῶν. Cf. xviii. 20. ἔχε τὰς δρύας, 'and keep your blooming oaks.'

65. τὰς παρὰ τίν, 'over yonder near you.'

69. κρίνης: sc. ἀρείω βουκολιαστὰν εἶναι.

ἐν χάριτι, 'as a favour'; cf. Plato, *Phaedo* 115 b τί δὲ ἐπι-στέλλεις ἢ περὶ τῶν παίδων ἢ περὶ ἄλλου του, ὅτι ἂν σοι ποιοῦντες ἡμεῖς ἐν χάριτι μάλιστα ποιοῖμεν; Isocr. xviii. c τὰς κρίσεις ποίου μὴ πρὸς χάριν μὴδ' ἐναντίας ἀλλήλαις; Pseudo-Phocyl. ix. πᾶσι δίκαια νέμειν μὴδὲ κρίσιν ἐς χάριν ἔλκε.

71. τὸ πλὶον ἰθύνης: *vid.* Liddell and Scott under ἰθύνω: but the phrase is an intentional oxymoron, since ἰθύνειν can only be used strictly of a right judgement (opp. to σκολιὰ δίκη).

72, 73. Θουρίω, 'the Thurian.' Thurii was founded in 443 B.C., near the site of the once flourishing town, Sybaris, which had been destroyed in 510 B.C. If reliance is to be placed on this passage we must conclude either that the name Sybaris remained and that a new township had sprung up (so Meineke), or that such families as traced their descent from the ancient Sybarites retained this appellation to distinguish themselves from the newcomers.

76. βέντιστε (βέλτιστε). This seems to be the only place where οὗτος is attached to a *vocative* case. The nominative in apposition is usual; Soph. *O. C.* 1627 ὦ οὗτος οὗτος Οἰδίπους or οὗτος alone; Arist. *Clouds* 723 οὗτος, τί ποιεῖς;

78. εἴ τι λέγεις: Verg. *Ecl.* iii. 52 'quin age si quid habes'; Plautus, *Stich.* v. 4. 35; Herond. vii. 47 φέρ' εἰ φέρεῖς τι.

79. ἦσθα: cf. xxx. 16. The imperfect is used to express what was always true but is only now recognized. Usually with ἄρα. Plato, *Gorgias* 478 c οὐ τοῦτ' ἦν εὐδαιμονία, κακοῦ ἀπαλλαγὴ ἀλλὰ τὴν ἀρχὴν μὴδὲ κτήσις.

80. The match begins. Comatas, as challenger, opens with a couplet, to which Lacon has to respond in two lines similar in thought and expression, but better if possible than his rival's. This goes on to l. 137, where Lacon apparently is unable to cap Comatas' couplet and is ruled out.

82. καὶ γάρ. 'Aye, the Muses may love you, for a greater than the Muses loves me.'



83. **Κάρνεα** : the great Dorian festival of Apollo.

**καὶ δὴ** : *temporal* here. 'Here's the Feast just coming on.' For position of the words—not at head of clause—cf. Arist. *Wasps* 1483; *Frogs* 604 *ὡς ἀκούω τῆς θύρας καὶ δὴ ψόφον*.

89. **παρελάντα** : accus. masc. particip. *παρελάω* = *παρελαύνω*. *-άοντα* contracts to *-άντα* as in i. 90 *γελάντι* = *γελάοντι* = *γελάουσι*.

90. **λείος** : Cratidas meeting me in his fair beauty. *λείος* belongs of course to the predicate.

91. **ἐκμαίνει** : *A. Pal.* vii. 99 *ἐκμαίνει χεῖλη με ῥοδόχροα*.

**λιπαρὰ δέ, κ.τ.λ.** Eurip. *Bacchae* 456 :

*πλόκαμός τε γάρ σου ταναός, οὐ πάλης ὕπο,  
γέννῃν παρ' αὐτὴν κεχυμένος, πόθου πλέως.*

92, 93. 'Dog-rose and anemone are not to be compared with roses; the rose-bed grows beside the garden wall.'

**πεφύκει** (*πεφύκω*) **ἄνθηρα** : cf. *Odys.* vii. 127 *πρασιαί πεφύασι* : *ib.* v. 72; *Achill. Tat.* i. 1. 5 *αἱ δὲ πρασιαὶ τῶν ἀνθῶν ὑπὸ τὰ πέταλα τῶν φυτῶν στοιχηδὸν ἐπεφύκεσαν νάρκισσος καὶ ῥόδα καὶ μυρρίναι*.

94. **ὁμομαλίδες**. Comatas had said 'dog-roses are not to be compared with roses, because dog-roses are inferior.' Lacon alters the order of comparison awkwardly and says, 'medlars are not to be compared with acorns, because medlars are superior.'

**αἱ μὲν** : *sc.* ἄκυλοι.

95. **Join ἀπὸ πρίνοιο λεπύριον**, as *ἐκ κριθῶν μέθυ*, Aesch. *Suppl.* 931, &c. The comparison in both cases refers of course to Clearista and Cratidas, in the first couplet to appearance (cf. Nonnus, viii. 210 *καὶ ῥόδα τίς μετὰμειψεν ἐς ἄκνυμους ἀνεμάνας*); in the second to disposition.

98. **ἐς χλαῖναν**, 'for a cloak'; cf. i. 40; Arist. *Clouds* 612 :

*ἀφελούσ' ὑμᾶς ἅπαντας . . .  
πρῶτα μὲν τοῦ μηνὸς ἐς δᾶδ' οὐκ ἔλαττον ἢ δραχμὴν.*

100. **σίττ' ἀπό** : cf. iv. 45.

101. The verse is repeated from i. 13, but there is absolutely no ground for rejecting it as spurious in either place.

103. **ποτ' ἀντολᾶς**, 'to the eastward' (*ἀντολᾶς*, acc. plural); Thucyd. vi. 2. 5 *τὰ πρὸς βορρᾶν τῆς νήσου*. Tr. *ὡς*, 'where,' as in 101.

105. **Πραξιτέλεος** : 'Si Praxitelis nomen et fama ad pastores illos pervenerat, poterat ille bonorum suorum iactator craterem quem habebat pro illustrissimi illius sculptoris opere habere. Cf. i. 32. Minime igitur cogitandum de iuniore aliquo Praxitele neque credendum nobilissimi illius artificis cuius statue maximi aestimabantur opus aliquod penes hos pastores fuisse.'—Wuestemann. (The existence of a 'junior aliquis Praxiteles' is stated circumstantially by the Scholiast.) Praxiteles' fame was vigorous throughout Greece in Theocritus' day, and his sons also were noted as sculptors; Herond. iv. 23.

109. **μὴ λωβασεῖσθε**, 'You shall not spoil.' Soph. *Antig.* 84 *ἀλλ' οὖν προμηνύσεις γε τοῦτο μηδενί*; Eurip. *Medea* 822 *λέξεις*



δὲ μηδὲν τῶν ἐμοὶ δεδογμένων: Aesch. *S. c. T.* 250 οὐ σίγα; μηδὲν τῶνδ' ἐρεῖς κατὰ πτόλιν. In the last case to print οὐ σίγα τῶνδε makes σίγα very awkward and only defers the explanation. In the first two the aorist subj. is often read against the MSS. Others keep the indicative and make the sentences questions, weakening the command unnaturally. In favour of taking all as emphatic negative proclamations (μή repudiantis) we have the similar οὐ μή construction, and most of all an example in Xen. *Hell.* ii. 1. 22 προεῖπεν ὥς μηδεὶς κινήσοιτο. This can only represent μηδεὶς κινήσεται, or μή κινήσεσθε, in direct speech: and cannot represent an interrogative clause (μηδεὶς κινήσεται);).

ἄβαι: the abstract noun is used attributively, as δρόσοι, Aesch. *Agam.* 141, for 'lion-cubs'; ἔρσαι—'young lambs'—*Odyss.* ix. 222; cf. Theocr. x. 37. So *Odyss.* v. 69 ἡμερὶς ἡβώωσα. The reading of κ, αἶαι, makes no sense, and is a mere misreading. β in minuscule is written υ.

116. μέμνα ὄκα, 'remember the time when'; cf. Eurip. *Hec.* 239 οἷσθ' ἡνίκ' ἦλθες Ἰλίου κατὰσκοπος; *Iliad* xiv. 71, &c.

119. ἐκάθηρε: a slang term; 'dusted you down.'

121. τίλλειν: infin. for imperative; cf. x. 48.

γράφας: gen. sing. 'from an old wife's tomb.'

σκίλλας, 'squills'; a remedy for melancholy madness. Herbs plucked from a tomb have double efficacy; especially if the tomb be that of a person who has died unnaturally. Similarly in Brit. Mus. Papyrus (see on *Idyll* ii) a lead tablet is to be suitably inscribed and buried, εἰς ἄωρον μνήμα.

122. τινά: as above, referring to a definite person; cf. Arist. *Frogs* 606 ἡκεῖ τῷ κακόν, 'there's trouble for some one.' Note how the following line corresponds in Chiasmus with 121.

σκίλλας . . . κυκλάμινον: τίλλειν . . . ὄρνυσε;  
ἰὼν . . . ἐνθῶν: ἀπὸ σάματος . . . ἐς τὸν Ἄλεντα

Join ἐνθῶν ἐς τὸν Ἄλεντα. The Aleis here is a river of the Sybaris district; contrast vii. 1, note.

124. Ἱμέρα: another unknown stream.

γάλα is cognate accusative; cf. v. 126; Lucian, *V. Hist.* i. 7 ποταμῷ οἶνον βέοντι: Theocr. xxv. 15. The dative is less commonly used, Ap. Rhod. iii. 223 ἡ μὲν (κρήνη) ἀναβλύεσκε γάλακτι: Eurip. *Bacchae* 142:

ῥεῖ δὲ γάλακτι πέδον, ῥεῖ δ' οἶνω, ῥεῖ δὲ μελισσᾶν νέκταρι.

126. ἁ Συβαρίτις: sc. πηγῇ.

τὸ πότορθρον, 'at dawn.'

127. βάψαι, 'draw honey in place of water.' On this sense of βάπτω see Dr. Rutherford on Babrius, lxxi, and cf. Nicand. *Alex.* 514 τὴν ἅλα βάπτει.

131. πολλὰς δέ, 'and dog-roses flourish here like any rose.' (The Vulg. *ροδοκισσός* is apparently a vox nihili.)

ἐπανθεῖ affords a good example of the fondness of the Alexandrian poets for compound verbs instead of simple; Theocritus has, e.g. εἰσαῖω, κατασμύχω, ἀγκλέπτω, ἐνδιαθρύπτομαι (Legrand). Attic would use ἀνθεῖ or have a dative with ἐπανθεῖ.

133. τῶν ὤτων: Tibullus, ii. 5. 92 'oscula comprehens auribus eripiet.'

138. παύσασθαι. Lacon apparently hesitates over his capping verse; is beginning tardily, but is at once stopped by the umpire and declared beaten.

143. ἔττι πόκ' ἤδη, 'since now at last I have won the lamb' (cf. l. 24).

144. ὕμιν, 'you shall see me leap sky high.'

145. κερουτίδες: a word recovered by Ahrens; it is feminine of κερουτής, a noun formed from the verb κερουτιάω (κερουτιᾶ = γαυριᾶ, Hesych.), 'wanton.' So in 147 κορυπίλος = κορύπτης as ναυτίλος = ναύτης (Ahrens in *Philolog.* vii. p. 446).

148. πρὶν ἢ γ' ἐμέ: the emphatic form of the pronoun is required, not με which has been 'restored' by recent editors. The clause belongs as the use of the *accus.* and *infin.* shows to εἴ τιν' ὀχευσεῖς not to φλασσῶ τυ.

## VI.

On the Aratus of this poem see *Introd.* pp. 16, 17 *sqq.* The date of the piece must be placed in the Coan period of Theocritus' life (*Introd.* p. 24). The poem is a companion to *Idyll xi* (see *Preface* there), but shows the Cyclops in a more delicate and refined character.

In form the poem is a singing-match between Daphnis and Damoetas, though rather irregular in form since the songs do not correspond in length, and there is no adjudication of prize. It is probable that the legendary Daphnis is here intended as he appears in *Idyll viii*, and not contemporary shepherds of Theocritus' own day; cf. *xi* (*Preface*).

1. χῶ Δάφνις ὁ βουκόλος. This order of words with article is common in Theocritus; cf. *iv.* 20 χῶ ταῦρος ὁ πύρριχος: *v.* 62: *vii.* 98: *ii.* 74, &c. (see Ameis' note); and *vid.* *xv.* 58.

2. τὰν ἀγέλαν: the singular is used distributively, 'each his flock'; cf. *xxii.* 191; *Iliad x.* 153:

ἔγχεα δέ σφιν  
ὕρθ' ἐπὶ σαρωτηῆρος ἐλήλατο.

*Ap. Rhod.* i. 528:

οἱ δ' ἀνὰ σέλματα βάντες ἐπισχερῶ ἀλλήλοισι,  
ὥς ἐδάσαντο πάροιθεν ἐρεσσέμεν ᾧ ἐνὶ χώρῳ

(each in his place); cf. *Verg. Ecl.* vii. 2.

3. πυρρός: cf. *Eurip. Phoeniss.* 32 ἤδη δὲ πυρσαῖς γένυσιν ἐξανδρούμενος: *Longus*, i. 15 ἀρτιγένειος μειρακίσκος, λευκὸς ὡς γάλα καὶ πυρρός ὡς θέρος μέλλον ἀμᾶσθαι. πυρρός, 'prima lanugine pubescens,' Paley.

4. θέρος, 'in summer'; gen. of time.

5. πρῶτος for πρότερος: cf. ἄλλος for ἕτερος, *vi.* 46; *vii.* 36, &c. Daphnis addresses Polyphemus in his song, calling him to mark how Galatea tempts him, pelting his flock or his dog with apples, mocking him, and coquetting with him. Damoetas answers, in the person of Polyphemus, that he has noted Galatea's wiles, but turns a deaf ear and affects not to care, for he will move her by jealousy.

7. μάλοισιν: cf. *ii.* 120; *Verg. Ecl.* iii. 64; *A. Pul.* v. 79

(Plato) *μηλον ἐγώ· βάλλει με φιλῶν σέ τις*, and a modern Greek folk-song (Legrand, *Chansons popul.* 15):

εἶχα μίαν ἡμέρα σκόλη  
καὶ ἐμπήκα 'στὸ περβόλι (into the garden)  
κ' ἡῦρα μιὰ γλυκοῦσσα κόρη·  
κ' εἶπα τῆς· νὰ ζήσης κόρη·  
ποῖσε με κ' ἐμένα φίλον  
ἦ με μῆλο ἦ μ' ἀπίδι  
ἦ με τὰ γλυκά σου χεῖλη.

(Make me your lover with an apple or a pear, or with your sweet lips.)

δυσέρωτα: *vid.* i. 85, and note on l. 82.

τὸν αἰπόλον ἄνδρα: predicative; 'calling him a laggard in love, the goatherd.' For the article cf. xxii. 69, note. αἰπόλον is used contemptuously as in i. 86. The conjecture (Jacobs and Meineke καὶ αἰπόλον) should be rejected. Paley's order καλεῖσα τὸν αἰπόλον δυσέρωτα ἄνδρα does not commend itself.

8. ποθόρησθα: *vid.* Dial. § 3.

11. νιν: *sc.* τὰν κίνα, not Galatea; 'the fair waves lightly plashing show the dog's reflection as she runs on the sand.' The edge of the sand where the dog runs is just covered with the water. Most editors read καχλάζοντος from the Juntine, but this is only 'emendation' to avoid hiatus, and has no MS. support. For hiatus cf. vii. 8 and Index.

12. καχλάζοντος αἰγιαλοῖο is in itself unobjectionable, cf. Pind. *Ol.* vii. 1 *φιάλαν ἀμπέλου ἔνδον καχλάζοντος δρόσῳ*; Propert. iv. 18. 4 'et sonat Herculeo structa labore via.'

13. φράζω μῆ: cf. iii. 5.

15. αὐτόθε: cf. v. 60; iii. 8, note.

διαθρύπτεται, 'coquets.'

ὡς ἀπ' ἀκάνθας, κ.τ.λ., 'like the dry thistle-down in hot summer's days.' Galatea is as fickle and restless as the thistle-down is tossed this way and that never settling; cf. *Odys.* v. 328:

ὡς δ' ὅτ' ὀπωρινὸς Βορέης φορέησιν ἀκάνθας  
ἂμ πεδίον, πυκινὰ δὲ πρὸς ἀλλήλησιν ἔχονται,  
ὡς τὴν ἂμ πέλαγος ἄνεμοι φέρον ἔνθα καὶ ἔνθα.

17. καὶ φεύγει, κ.τ.λ.: cf. Terence, *Eun.* iv. 7. 43:

'Novi ingenium mulierum;  
nolunt ubi velis,  
Ubi nolis cupiunt ultro' (Hiller).

The sentence should probably be taken universally, connecting it with διαθρύπτεται: she plays the coquette; shuns when one loves, and follows when one loves not. For the form of the line cf. xiv. 62; Nonnus, xvi. 297 *κτείνεις γὰρ ποθέοντα καὶ οὐ γαμέοντα διώκεις*; Nicet. *Eugen.* iii. 11 *μισεῖς στέργοντα καὶ οὐ ποθέοντα ποθεῖς με*.

18. τὸν ἀπὸ γραμμᾶς λίθον, 'and moves out the piece on the centre line.' The metaphor is taken from the game of *πεσσοί*. This was a kind of draughts played on a board divided into thirty-six squares (6×6). The central subdividing line was called *ἱερὰ γραμμή*, and the piece (*βασιλεύς*) placed thereon was

only moved as a last resource. With γραμμᾶς here *sc.* ἱερᾶς. ἀπό, cf. οἱ ἐκ τοῦ πεδίου ἔθρον, Xen. *Anab.* iv. 6. 25, &c.

19. καλὰ καλὰ: cf. viii. 19 ἴσον ἴσον: A. *Pal.* vii. 726 ἡ καλὰ καὶ καλῶς Πλατθὶς ὑφηνάμενη: *Iliad* v. 31 Ἄρες Ἄρες: Martial, ix. 12:

‘Sed Graeci quibus est nihil negatum  
Et quos Ἄρες Ἄρες decet sonare.’

22. τὸν ἐμὸν ἕνα τὸν γλυκύν: for the use of the article see iv. 33, note. The ellipse of ὀφθαλμόν is strange, but is softened by the following words. In Herond, vi. 23 μὰ τούτους τοὺς γλυκείας, and *Id.* v. 59 μὰ τούτους τοὺς δύο, which can now be quoted in support of this line, a gesture would complete the meaning. ἐμὸν, cf. viii. 65; i. 115. I have transposed τὸν (*vid.* not. crit.) for two reasons. (1) τὸν ἐμὸν is not in itself sufficient to balance τὸν ἕνα γλυκύν as co-ordinate attribute. (2) Eustathius refers to the phrase (*Opusc.* 346. 20) εἶποι ἂν ὁ Θεόκριτος τὸν ἕνα τὸν γλυκύν τοῦτον.

ποθῶρημαι. The compound verb is justified by v. 8, ‘with which I look at her (if I please).’ The present is used with self-assurance for the future, μικρὰ εἰπὼν ἥδη καταβαίνα, Aesch. ii. 183. The middle of the -μι form is found *Odys.* xiv. 343 (2nd person), cf. δίζημαι (see Hiller’s note). [Monro, *Hom. Gram.* § 378 writes: ‘The form ὄρηαι for ὀρά-εαι should possibly be ὀράαι: if the ending is in its original form it belongs to the non-Thematic conjugation.’ If ὄρηαι is wrong, ὄρημαι must give place to ὄρημι here. The same question arises in v. 25].

23. Τήλεμος: see *Odys.* ix. 507 *sqq.* Telemus had prophesied the coming of Odysseus and the blinding of Cyclops.

24. φυλάσσοι: a final clause depending on an optative of wish takes the optative, Aesch. *Eumenid.* 297 ἔλθοι ὅπως γένοιτο τῶνδ’ ἐμοὶ λυτήριος: Soph. *Ajax* 1222, &c.

27. ὦ Παιάν, ‘Polyphemus gloats.’

τάκεται: cf. v. 12.

29. The sense of the line is obviously that Polyphemus set his dog on to bark at Galatea, but there is considerable doubt as to the reading. The imperative ὑλάκει is mentioned as a variant in Schol. k. If this is right we might read σίττα for σίγα (so Fritzsche): or keeping σίγα and ὑλακτεῖν explain the infinitive by a gesture or nod (σιγῇ νευστάζοντες ὅτι χρέος ἀλλήλοισι, Oppian, *Hal.* v. 155). Ruhnken’s conjecture given in the text seems however the best solution; the aorist as in 21 εἶδον.

ἥρων: keeping up the pretence that he no longer cares for her.

35. πρᾶν, ‘the other day’: cf. iv. 60; xv. 15; Verg. *Ecl.* ii. 25; Ovid, *Met.* xiii. 840:

‘Certe ego me novi; liquidae in imagine vidi  
Nuper aquae placuitque mihi mea forma videnti.’

ἦς δὲ γαλάνα. Parataxis: instead of ὅτε ἦν γαλήνη.

37. παρ’ ἐμίν: παρὰ with dative of the person judging; cf. παρὰ τοῖς εὐφρονούσι κρείττων ἐστι ἢ παρὰ τοῖς ἄλλοις ἅπασιν εὐδοκιμεῖν, *Isocr.* ix. 74.

38. ὑπέφαινε, ‘reflected,’ *sc.* πόντος.



Παρίας λίθοιο, 'Parian marble,' Pind. N. iv. 132 στάλαν Παρίου λίθου λευκοτέραν. With the whole passage cf. Lucian, i. 290 ἐπεὶ τὰ γε ἄλλα ὁπότεν ἐθέλῃς μαθεῖν οἷα τυγχάνεις οὔσα τὴν ὄψιν, ἀπὸ πέτρας τινός, εἴ ποτε γαλήνῃ εἴῃ, ἐπικύψασα ἐς τὸ ὕδωρ ἰδὲ σεαυτὴν οὐδὲ ἄλλο ἢ χροῖαν λευκὴν ἀκριβῶς.

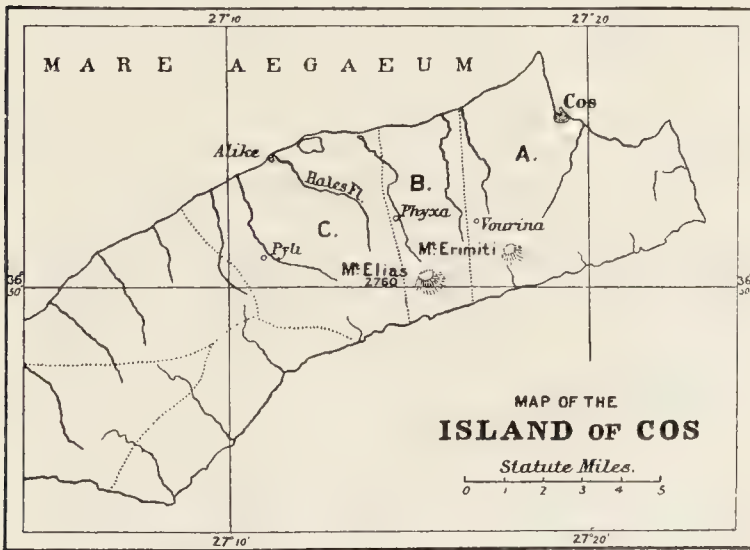
39. ἔπτυσσα: cf. xx. 11; Tibullus, i. 2. 96 'despuit in molles et sibi quisque sinus.'

46. νίκη = ἐνίκα, 'neither was victor'; so νικῶ is used in perfect sense, 'I am victorious.'

οὐδάλλος for οὐδέτερος: this use is constant in Alexandrian writers; Ap. Rhod. i. 10 ἄλλο . . . ἄλλο, of two; cf. Theocr. xxiv. 61; conversely ἕτερος for ἄλλος, xxv. 174; so ἕκαστος for ἐκάτερος, A. Pal. ix. 13. ἀνήσαστοι, 'invincible.'

## VII.

See Introd. p. 12 sqq. for a general discussion of the circumstances and character of this famous poem; *ib.* 13, 14 for the identification of the persons mentioned. The scene of the poem is definitely fixed as Coan by the researches of Messrs. Hicks and Paton (*Inscriptions of Cos*). The subjoined map shows the district.



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The dotted lines show the divisions of the Demes. A. Κῶων; B. Φυσιωτῶν, with chief town Φύξα or Πύξα (vii. 130); C. Δῆμος Ἀλεντίνων, with chief towns Pyli (Πέλη) and Alike (Ἀλεις); so Hicks and Paton, *Inscr.* 344 τοὶ κατοικεῦντες ἐν τῷ δάμῳ τῶν Ἀλεντίνων καὶ τοὶ ἐνεκτημένοι καὶ τοὶ γεωργοῦντες ἐν Ἀλεντι καὶ Πέλῃ.



The fountain Βούρινα (viii. 6) still bears the name Vourina, and is shown south-west of the town of Cos. Πόλις of line 2 is the town of Cos. Ἄλεις may be either the deme, or the river which runs down to the sea at Alike. Hicks and Paton take it as the former, but the context suits a large district less well than a more definite spot.

1. Εὐκριτος. This name and those of Phrasydamus and Antigeneas are doubtless real, and not pseudonyms.

2. εἶρπομες, 'walked.'

σὺν καὶ τρίτος: cf. Ap. Rhod. i. 74 σὺν καὶ τρίτος ἦεν Ὀϊλεύς.

3. τῇ Διοί: in honour of Ceres.

θαλύσια, 'a harvest home.' *Iliad* ix. 534 :

Ἄρτεμις ὤρσε  
χωσαμένη ὃ οἱ οὐτὶ θαλύσια γονῶν ἄλωης  
Οἶνεὺς ῥέξε.

4. εἴ τί περ: cf. ii. 34; Xen. *Hellen.* v. 3. 6 ὅτι περ ὕφελος ἦν τοῦ στρατεύματος. Περ is usually added in this idiom but can be omitted; cf. *Erig.* xvii. 4; *A. Pal.* vii. 472 (Leonidas):

τίς μοῖρα ζωῆς ὑπολείπεται, ἥ ὅσον ὅσον  
στιγμὴ καὶ στιγμῆς εἴ τι χαμηλότερον;

Arist. *Frogs* 70:

πότερον εἰς Αἴδου κάτω;  
καὶ νῆ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω.

The construction is ἐσθλοὶ εἴ τί περ ἐσθλὸν τῶν χαῶν ἐστίν: cf. *Erig.* xvii. For the neuter cf. Callim. i. 70 εἴλεο δ' αἰζήων ὅτι φέρτατον: Xenoph. *Hiero* i. 26.

5. χαῶν τῶν ἐπάνωθεν, 'of the good fellows of old time.' χαῶν (leg. χαρόν) τὸ εὐγενὲς καὶ ἀρχαῖον, Schol. k. The word is elsewhere only known in the longer form χαῖος, Ar. *Lys.* 91.

ἐπάνωθεν: cp. *Erig.* xxii. 3 πρᾶτος τῶν ἐπάνωθε μουσοποιῶν. Commoner ἄνωθεν, Theocr. xv. 91; xxii. 164; Plato, *Timaeus* 18 d τοὺς ἔμπροσθεν καὶ ἄνωθεν. Chaleon was son of Eurypylus, a legendary king of Cos, and Clytia his wife, daughter of Merops.

6. ὃς ἐκ ποδὸς ἄνυσε, 'who made the fount Burina (Vourina) with his foot pressing his knee upon the rock.'

ἐκ: cf. ii. 10; Pind. *P.* iv. 359 εἰρεσία δ' ὑπεχώρησεν ταχεῖαν ἐκ παλαμᾶν ἄκορος ('by the might of'): i.e. he created the fountain by the pressure of his foot, while he drove his knee against the upright wall of rock. A statue of Chaleon was erected over the fountain; ἵσταται ἐν Κῶ ἀνδριάς καὶ ἐκ τοῦ ποδὸς αὐτοῦ ἐκρέει πηγῇ, Schol. The fountain is mentioned also by Philetas, ἐν προχοῇσι μελαμπέτροιο Βυρίνης.

7. ταὶ δέ: deictic, 'and there hard by.'

8. ὕφαινον: cf. Milton, *P. L.* iv. 692 of Eve's bower:

'The roof  
Of thickest covert was inwoven shade  
Laurel and myrtle, and what higher grew  
Of firm and fragrant leaf . . .'

11. **Βρασίλα**. This place is not identified, nor is it known who this Brasilas was. 'K. Tümpel (*Rhein. Mus.* 46) suggests that it is another name for Poseidon; and that the *σάμα*—monument—was the same as that described by Pausanias, as standing near the Peiraeus Gate, near a temple of Demeter. This monument represented Poseidon vanquishing the Coan Polybotes, and was assigned not to Poseidon but to another; ? to Brasilas' (Kynaston). Poseidon was certainly connected with Cos in mythology, but the derivation proposed by Tümpel, *βράσσω-λάας* = *ἐνοσί-χθων*, is monstrous. Stone-thrower is not a fair substitute for earth-shaker.

**τὸν ὀδίταν** : *vid.* Introd. p. 20.

12. **σὺν Μοῖσαισι** : construe with *εὐρομες* : cf. ii. 28, note. 'By the grace of the Muses we found our traveller, a noble fellow of Crete.'

**Κυδωνικόν** : of Cydonia in Crete (*vid.* *Odyss.* xix. 176).

13. **Λυκίδαν** : Introd. p. 18.

14. **αἰπόλῳ . . . ἐφέει** : Introd. p. 13, where I have explained my view that this means, 'was dressed up as a goatherd.'

15, 16. 'For he had on his shoulders a yellow skin from a shaggy thick-haired goat.'

**κνακόν** : *vid.* iii. 5.

**ἐκ** is superfluous, as in ix. 10.

**λασίῳ δασύτριχος** : two epithets without conjunction, and practically synonymous; *vid.* Lobeck on *Ajax* 708; *Odyss.* vii. 34 *νηυσὶ βοῆσι, ὠκείησι* : *h. Apoll.* 107 *ποδῆνεμος ὠκεία* : *h. Hermes*, 171 *πλούσιον ἀφνειὸν πολυλήιον*.

**ὦμοισι** is locative dative, cf. ii. 121.

With the whole cf. the description of Paris in Coluthus, 107 :

καί τις ὄρεσσαῖλοιο δορὴ μετόπισθε χιμαίρης  
ἐκκρεμές ἤώρητο καὶ αὐτῶν ἤπτετο μηρῶν  
ποιμένη δ' ὑπέκειτο βοῶν ἐλάτειρα καλαῦροψ.

17. **γέρων** : cf. xxi. 12, note.

18. **πλακερῷ** : *πλατεῖ· πλακὸν γὰρ τὸ πλακύν· γράφεται δὲ καὶ πλοκερῷ παρὰ τὴν πλοκὴν καὶ τὴν ὑφήν*, Schol.

18, 19. **ροικάν . . . κορύναν** : cf. iv. 49 *λαγωβόλον*.

19. **μ'** : *μοι* elided, cf. iv. 58.

**σεσαρῶς** (*σαίρω*) : the word loses its classical sense of 'grinning' in later authors, and is used of the lips half opened in a smile. Lucian, *Amores*, § 13 *σεσηρότι γέλωτι μικρὸν ὑπομειδιῶσα*.

20. **εἶχετο**, 'a smile played about his lip.'

21. **Σιμιχίδα** : *vid.* Introd. pp. 8 and 16.

**τὸ μεσαμέριον** : in the noontide; cf. i. 15.

**πόδας ἔλκεις** : either (1) 'toil along,' or (2) simply 'walk.' The latter is supported by Herond. vii. 125 :

ἦν ἔχῃτε χήτερων χρεῖην  
ἢ σαμβαλίσκων ἢ ἅ κατ' οἰκίην ἔλκειν  
εἰθισθε.

The former by Eurip. *Medea* 1181 :

ἤδη δ' ἂν ἔλκων κῶλον ἐκπλέθρου δρόμου  
ταχύς βαδιστῆς τερμόνων ἀνθήπτετο.

22. ἐν αἵμασσιαῖσι (ἐν, k ; ἐφ', vulg.) : cf. Herod. ii. 69 οἱ κροκό-δελιοι (lizards) οἱ ἐν τῇσι αἵμασιῇσι. The αἵμασιά was a rough wall of stones built without mortar and affording plenty of holes for lizards to lie in. For the picture of noonday quiet cf. l. 15 sqq., and Tennyson's *Oenone* :

'For now the noonday quiet holds the hill:  
The grasshopper is silent in the grass:  
The lizard, with his shadow on the stone,  
Rests like a shadow, and the winds are dead.'

(Callim. vii. 72 μεσαμβρινὰ δ' εἶχ' ὄρος ἀσυχία.)

24. μετὰ δαῖτα. Cobet would alter to κατὰ δαῖτα, but μετὰ in such phrases as this means, 'to go to join.' Cf. *Iliad* xix. 346 οἱ δὲ δὴ ἄλλοι οἴχονται μετὰ δεῖπνον: Theocr. xxv. 87: Ap. Rhod. ii. 460 :

στόλον ἀνδρῶν  
'Ελλάδος ἐξανιόντα μετὰ πτόλιν Αἰήταο.

It is only when used with a noun denoting a moveable thing that it means 'to fetch' ; cf. xiii. 16 ; xxix. 38 ; *Iliad* xiii. 248 ; Arist. *Acharn.* 728.

25. τοι . . . νισσομένιοι. τοι=σοι, and the construction passes from the dative (of person concerned) to gen. abs. ; cf. *Iliad* xvi. 531 ὅττι οἱ ᾧκ' ἤκουσε . . . εὐξαμένοιοι: Ap. Rhod. iii. 371 ἐκ δὲ οἱ ὄμματ' ἔλαμψεν ὑπ' ὀφρύσιν ἱεμένοιοι: Theocr. xxv. 67.

26. αἶδει, 'rings.'

27. ἀμείφθην: first in Pindar, *P.* iv. 180 ; see *New Phrygichus*, p. 187 ; Babrius, xii. 19 (Rutherford, *ad loc.*).

31. θαλυσιάς, 'this journey leads to a harvest-home.' The adj. is used freely for πρὸς τὰ θαλύσια. Cf. *Karveliades ὦραι*, Callim. *Apoll.* 87 ; οἶχετ' ἀπανλόσουνος ἀπὸ τῆς αὐλῆς, Leonidas, *A. Pal.* vi. 221.

34. εὐκριθον: predicatively. 'Filled up with wealth of grain.'

35. ξυνὰ γάρ, 'the way is ours together, ours together the day.'

ἀὼς bears this sense frequently in Alex. writers ; cf. Bion, iii. (Hermann) 18 χά νύξ ἀνθρώποισιν ἴσα καὶ ὁμοῖος ἀὼς. For the style of the line, see *Introd.* p. 41, and Ap. Rhod. iii. 173 ξυνὴ γὰρ χρειώ, ξυνοὶ δὲ τε μῦθοι ἔασι.

36. ἄλλον: cf. vi. 47, note.

37. καπυρόν: orig. 'dry' ; then of sound, 'clear ringing.' Cf. the Latin 'argutus.' Lucian, i. 271 μουσικός εἰμι καὶ συρίζω πάννυ καπυρόν: Longus, ii. 5. 1 πάννυ καπυρόν γελάσας.

στόμα: cf. *Epit. Bion.* "Ὀμηρος τῇνο τὸ Καλλιόπας γλυκερὸν στόμα.

38. οὐ ταχυπειθής: cf. ii. 138.

40. Σικελίδαν: *vid.* *Introd.* p. 15. There is no indication of the origin of this name for Asclepiades. Hiller's notion that we have to deal with an anagram, 'since the consonants of the name Sicelidas are all found and in the same order in Asclepiades,' is most unlikely. On Philetas, see *Introd.* pp. 10 and 20.

41. βάτραχος, 'I am matched like a frog against cicadae.'

42. ἐπίταδες, 'to suit my purpose'; Lucian, i. 255 φησὶ δ' οὖν ὅτι ἄλλως ἐπελθὼν οὐκ ἐξεπίτηδες ἤρετο ('she asked with no particular object but just at random'): Lysias, i. 11 τὸ παιδίον ὑπὸ τῆς θεραπαίνης ἐπίτηδες λυπούμενον ἵνα ταῦτα ποιῇ.

44. πεπλασμένον, κ.τ.λ., 'thou art an olive branch moulded in truth by Zeus.'

ἔρνος: after the Homeric ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος (*Iliad* xviii. 56).

ἐκ: of agent, cf. vii. 112, &c.

ἐπ' ἀλαθεία: not I think 'for truth'—ἐπί expressing the object aimed at, but keeping the metaphor of πεπλασμένον, 'made in the mould of truth.' Cf. Pindar, *P.* i. 167 ἀψευδεῖ δὲ πρὸς ἄκμονι χάλκευ γλῶσσαν.

46. 'Who strives to raise a house as high as the crest of a lordly mountain.'

εὐρυμέδοντος: a fine epithet for a hill whose domain is as wide as the prospect from its summit. So Pindar, *N.* ii. 29 ὑψιμέδοντι Παρνασσῷ. Empedocles has the same epithet of αἰθέρ. [The v. l. Ὠρομέδοντος, though better supported by MSS., is certainly inferior in itself.]

48. ἐτώσια μοχθίζοντι: cf. i. 38; Pindar, *Ol.* ii. 156:

λάβροι

παγγλωσσία, κόρακες ὥς, ἄκραντα γαρυέμεν  
Διὸς πρὸς ὄρνιχα θεῖον:

*vid.* *Intro.* p. 20. As this idyll belongs to the first Coan period there can be no reference as so often supposed to Apollonius. The same sentiment is expressed by Callim. ii. 105:

Ὁ φθόνος Ἀπόλλωνος ἐς οὐατα λάβριος εἶπεν  
οὐκ ἄγαμαι τὸν αἰοιδὸν ὃς οὐδ' ὅσα πόντος αἰεῖδει, κ.τ.λ.

50. κήγῳ μὲν. The sentence is not finished, but passes naturally into a new construction and turn of expression.

51. ἐξεπόνασα: the song, therefore, is not an impromptu, but one already elaborated like the Daphnis-elegy of *Id.* i. See *Intro.* p. 21.

53. χῶταν, 'when the Kids are in the western sky and the south wind chases the waves, and Orion stands upon the seas.'

ἐφ' ἐσπερίοις ἐρίφοις. ἐπί is used here of *simultaneous* time, or circumstances; cf. *Ap. Rhod.* i. 329:

ἰλλομένοις ἐπὶ λαίφεσιν, ἥδὲ καὶ ἰστῷ  
κεκλιμένῳ, μάλα πάντες ἐπισχερῶ ἐδρίωντο

(while the sails were furling)—an equivalent of gen. absol.; cf. *Id.* i. 514 ὀρθοῦσιν ἐπ' οὐασιν ἡρεμέοντες κληθμῷ ('arrectis auribus'): *Id.* i. 1013 ἐπὶ πνοιῆς ἀνέμοιο. In Attic ἐπί so used signifies succession, 'after.' ἐπὶ χιόνι πεσούσῃ, *Herodot.* ii. 22; ἐπ' ἀσφάκτοις μήλοις, *Eur. Ion* 228. The Kids—a cluster of stars in Auriga—are low down in the north-west sky about one hour before sunrise on Nov. 28. Orion is at the same time just touching the horizon, so that he may be said to stand on the

sea. Theocritus here speaks of the 'cosmical' setting. Cf. Aratus, 308 τῆμος (at end of November) δύεται ἡῶθι πρὸ ἀθρόος Ὠρίων.

ἔσπερίοις: Aratus, 1065 καὶ ἔσπερίων προπάροιθεν Πληϊάδων (i.e. early autumn). Cf. further, Theocr. xxiv. 10; Hesiod, *Erg.* 619.

54. ἴσχη (ἴσχη k) is required here as we have two *coordinate* time clauses, χῶταν . . . χῶριαν ὅτε. Most editors read ἴσχει, *vid.* xvi. 96, note.

57. ἀλκύνες. The belief was current that while the halcyon was sitting calm weather prevailed. Simonides 12:

ὥς ὁπότεν χειμέριον κατὰ μῆνα τινύσκη  
Ζεὺς ἄματα τέσσαρα καὶ δέκα  
λαθάνεμόν τέ μιν ὥραν καλέουσιν ἐπιχθόνιοι  
ἱρὰν παιδοτροφὸν ποικίλας ἀλκύνος.

58. ἔσχατα, 'from the bottom of the sea.' Fritzsche, quoting *A. Pal.* xiii. 27 βίη νότον πρήσαντος ἔσχάτην ἅλα, which does not prove this meaning for ἔσχατος: cf. xvi. 52, note. Others translate 'from the furthest shore.'

60. ἐφίληθεν. For aorist cf. xv. 100; Arist. *Frogs* 229:

ἐμὲ γὰρ ἔστερξαν εὐλυροὶ τε Μοῦσαι  
καὶ κεροβάτας Πάν.

62. ὥρια, 'seasonable.'

εὐπλοον = εἰς ὃν εὐ πλεύσειεν ἄν τις: Aesch. *Agam.* 665 ὥς μῆτ' ἐν ὄρμῃ κύματος ζάλην ἔχειν: Quint. *Smyrn.* xiv. 623 ἐλπομένους εὖορμον ἔδος λιμένων ἀφικέσθαι.

64. φυλάσσων, 'wearing.'

65. τὸν Πτελεατικὸν οἶνον, 'our wine of Ptelea.' There were numerous places of this name, one being in Cos according to the Scholiast. Lycidas means doubtless some local vintage. The regular Coan wine was noted for its medicinal properties chiefly. The idea that Πτελεατικόν is to be derived from πτελέα, 'an elm-tree' (wine from vines trained on elms or wine flavoured with elm) is barred by the form of the word. We should have then πτελεῖτης οἶνος: cf. σταφυλίτης, ροδίτης, κεδρίτης, ροίτης, &c.; and among the many plants used to flavour wine among the Greeks elm is—happily—not mentioned.

68. For form of line cf. iv. 25—three nouns joined by τε, the last with epithet. So xiii. 45; *Odys.* v. 64, 66; iii. 434, 451; ix. 24; xxi. 10, &c.

69. μαλακῶς, 'at my ease.'

μεμνημένος: I will drink to the memory of Ageanax; cf. *A. Pal.* vii. 452 (Leonidas):

μνήμησ' Εὐβούλοιο σαόφρονος ᾧ παριόντες  
πίνωμεν.

70. αὐταῖσιν. This has been variously explained: (1) with ἐρείδων, 'pressing my lips right into the cups' (Hartung); (2) 'exhauriens calicem ut solus relictus sit calix' (Fritzsche). This is impossible; the first is not good sense. Others emend γλυπταῖς ἐν (Jacobs), αὐαῖς ἐν Graefe (so Hiller) proleptically,



'draining the cup.' If any alteration is required I should prefer *αὐτως ἐν κυλίκεσσι*, 'idly,' but *αὐταῖσιν* may possibly be kept in the sense of 'merus,' 'unmixed'; cf. *αὐτοκρηῆς* and *αὐτοκέραστος*, Nicand. *Alex.* 162 *δέπας ἔμπλεον οἴνης Πραμνίου αὐτοκρηῆς*.

71, 72. See Introd.

*εἷς μὲν* for *ὁ μὲν, ὁ δέ*, Callim. *Ep.* i. 3 *ἡ μία μὲν δὴ νύμφη καὶ πλοῦτῶν καὶ γενεῇ κατ' ἐμὲ ἢ δ' ἐτέρῃ προβέβηκεν*.

73. *Ξενίας*: see note on i. 65.

74. *ὄρος ἀμφ' ἐπονείτο*, 'how the hills round about sorrowed for him, and how the oaks mourned.' Inanimate nature weeps as the beasts do in i. 71 *sqq.* Cf. Bion, *Epit. Adon.* 31 *τὰν Κύπριν αἰαὶ ὥρεα πάντα λέγοντι καὶ αἱ δρῦες αἰαὶ* *Ἀδωνιν*: *Epit. Bion.* 1:

*αἰλινά μοι στοναχεῖτε νάπαι καὶ Δῶριον ὕδωρ  
καὶ ποτάμοι κλαίοιτε τὸν ἱμερόεντα Βίωνα.*

Milton, *Lycidas*:

'Thee, shepherd, thee the woods, and desert caves  
And all their echoes mourn.'

75. *φύοντι*: cf. iv. 24, note.

76. For construction cf. v. 28, note, 'when he faded as fades a streak of snow under the ridge of Haemus.'

*τις* is unusual with *χίων*. For the simile cf. *Odys.* xix. 205:

*ὥς δὲ χίων κατατήκετ' ἐν ἀκροπόλοισιν ὄρεσιν,  
ἦντ' Εὐρος κατέτεξεν ἐπὴν Ζέφυρος καταχευῇ  
ὥς τῆς τήκετο καλὰ παρήϊα δάκρυ χεούσης.*

Callim. vi. 91:

*ὥς δὲ Μίμαντι χίων ὥς ἀελίῳ ἐνι πλαγγὼν  
καὶ τούτων ἔτι μᾶλλον ἐτάκετο.*

78. *λάρναξ*. The shepherd Comatas was shut in a chest by his master because he sacrificed cattle to the Muses. After a year the chest was opened and it was found that Comatas had been miraculously fed by bees and his life preserved. The fable was told by Lycus of Rhegium, an elder contemporary of Theocritus, father by adoption of the poet Lycophron.

80, 81. *αἱ σιμαὶ . . . μέλισσαι*. For order cf. xvi. 34, 35.

*ἀνθεσσι*, 'honey'; cf. xv. 116; Verg. *Geor.* iv. 39, 250 'floribus' = pollen.

82. *νέκταρ*: Hesiod, *Theogn.* 83:

*τῷ μὲν ἐπὶ γλώσση γλυκερὴν χεῖνυσιν ἔερσην  
τοῦ δ' ἐπεὶ ἐκ στόματος ῥεῖ μέλιχα.*

83. *πεπόνθεις*: pluperf. *τερπνὰ πεπόνθεις*; cf. Isocr. 199 *δ συνέβη γὰρ αὐτῷ διὰ τὴν ἄφιξιν τὴν εἰς Κύπρον καὶ ποιῆσαι καὶ παθεῖν πλείστ' ἀγαθὰ*.

85. *ἔτος ὅριον*: apparently = 'the year in all its seasons,' i.e. a whole year.

ἐξεπónασας, 'wert oppressed'; 'Comatas, licet de victu non laboraret, libertate tamen privatus et in cavea quasi inclusus erat' (Wuestemann).

86. αἶθ' ἐπ' ἐμεῦ, 'wouldst thou had been numbered among the living in my day, that I might be tending thy goats on the hillside: listening to thy voice whilst thou lay 'neath the oaks or pines sweetly singing, Comatas half-divine.'

87. ἐνόμειον: cf. iv. 49, note.

καλᾶς: Dial. § 12 (a).

91. πολλὰ μὲν ἄλλα: ii. 67, note.

93. Ζηνός. Many commentators take this as = Πτολεμαίου. On the view taken of the circumstances of this idyll this is impossible, since Theocritus had not yet sought the patronage of the Alexandrian court. Nor is it necessary to foist on the poet such a subordination of taste to odious flattery, but the words mean what they say, that the poet's song is heard of God himself; cf. *Odys.* viii. 74 οὔμης τῆς τότ' ἄρα κλέος οὐρανὸν εὐρὺν ἵκανεν: *Arist. Birds* 215:

καθαρὰ χωρεῖ διὰ φυλλοκόμον  
μίλακος ἥχῳ πρὸς Διὸς ἔδρας

(of the nightingale's song).

94. γεραίρειν: cf. *Epit. Bion.* 103:

ἄμμε γεραίρων  
ἄλλοις μὲν τεὸν ὄλβον ἐμοὶ δ' ἀπέλειπες αἰοδάν.

95. ὑπάκουσον, 'give ear'; *vid.* Liddell and Scott, s.v. In Attic usage ἐπακούω is generally 'to listen to,' ὑπακούω to 'answer when called'; cf. iii. 24; xi. 78.

96. ἐπέπαρον. Sneezing has been at all times and in all countries regarded as a lucky omen; cf. xviii. 16; *Odys.* xvii. 545; *Catullus*, xlv. 8:

'Hoc ut dixit Amor sinistra ut ante  
Dextram sternuit approbationem.'

97. εἶαρος: Dial. § 1 ἐρᾶ . . . ἐρᾶντι, *Introd.* p. 43. The point of the comparison lies in the gay carelessness of all nature in spring.

98. Ἄρατος: *Introd.* p. 16. The general idea of the song is 'I am happy and careless in my love: but my friend Aratus loves too, and Aristis knows about it. I know not whom he loves, perhaps Philinus, perhaps another. Whosoever it is may Aratus be lucky, and Pan help him, and be requited for his help.' So far ironically; then the pretended ignorance is laid aside. 'It is Philinus and he shall be made to care. Yet after all Aratus he is but an over ripe pear and not worth our toil; we can find better things to do than wearing shoe leather and wearying ourselves; let another torture himself and let us have peace.' A different version is given by Wilamowitz-Moellendorf (*Aratos von Kos*, p. 187 *sqq.*). See notes on 118, 123.

ἀνέρι τήνφ = Σιμυχίδα.

99. Ἄριστις . . . ἄριστος. The play on words (cf. xxvi. 26)

shows that the name Ἀριστις is either genuine or but slightly changed. Among Coan names preserved in inscriptions we have Ἀριστος, Ἀριστεύς, Ἀριστίων, and a large number with Ἀριστο- for prefix (Hicks and Paton, *Inscriptions of Cos*, Appendix, Ἀριστόβουλος, &c.). No actual identification is possible.

101. σὺν φόρμιγγι: join with αἰδεῖν. τοῦτον δὲ τὸν Ἀριστιν οὐδὲ ὁ Ἀπόλλων ἐν Πυθῶνι παρὰ τοῖς ἰδίοις τρίποσι καθαρχοῦντα ἰδὼν ἀποστραφῆσεται οὐδὲ φθονήσῃ αὐτῷ ἄδειν ἐκεῖ, Schol.

103. Ὀμόλας: a mountain in Thessaly, not otherwise known as a centre of Pan worship.

104. ἄκλητον . . . ἐρείσεις, 'lay him uncalled in my friend's arms.'

105. ἄρα: for ἄρα cf. Plutarch, *Lys.* 20 οὐκ ἄρ' Ὀδυσσεύς ἐστιν αἰμύλος μόνος, *A. Pal.* vi. 147. More often with interrogative words, Herond. iv. 21:

τίς ἦρα τὴν λίθον ταύτην  
τέκτων ἐποίει;

ἄρα added to εἰ or ἔάν=possibly. Plato, *Rep.* 433 α ἄκουε εἴ τι ἄρα λέγω (see Ast, *Lex. Plat.* s.v.). The Philinus in question may be the same as that of ii. 115 (*vid.* note there). If so we must lower the date of this idyll as much as possible; but there is no necessity for the identification. If the theory, proposed by Knaack, that Φιλῖνος is a pet name for Φιλοκλῆς be accepted, then the Philocles might well be the same as one mentioned by Leonidas, *A. Pal.* vi. 309. [See Addenda to *Id.* ii.]

108. παρείη: general time clause; optative by assimilation to μαστίσδοιεν, cf. vi. 24; Mimnermus 1 τεθναῖν ὅτε μοι μηκέτι ταῦτα μέλοι. On the custom the Scholiast writes Μούνατός φησιν ἑορτὴν Ἀρκαδικὴν εἶναι ἐν ᾗ οἱ παῖδες τὸν Πᾶνα σκίλλαις βάλλουσι· γίνεται δὲ τοῦτο ὅταν οἱ χορηγοὶ λεπτὸν ἱερεῖον θύσωσι καὶ μὴ ἱκανὸν ᾗ τοῖς ἐσθίουσι.

110. κνάσαιο (κνήθω), 'scratch yourself.' Mark the alliteration κ, χ, χ, κν, κν, κ, κν, κ.

111 sqq. Ἥδωνῶν: i.e. in wintry Thrace, Verg. *Ecl.* x. 65. τετραμμένος, better joined with πὰρ ποταμόν than with ἐγγύθεν ἄρκτω, 'turning in the way by the riverside'; cf. *Iliad* xxi. 603:

ὁ τὸν πεδίῳ διώκετο πυροφόροιο  
τρέψας πὰρ ποταμόν.

ἄρκτω: the 'Great Bear.' Βλεμύες ἔθνος Αἰθιοπικὸν μελανόχρουν Schol. Theocritus places them beyond the sources of the Nile. The town Aenus at the mouth of the river Hebrus has a figure of Pan on its coins. The god of the Nubians (Aethiopians) was identified by the Greeks with Pan. We have therefore two pieces of curious learning in this passage (Wilamowitz). Such recondite allusions are remarkably rare in Theocritus.

115. Hyetis and Byblis are hills and fountains in the district of Miletus. Oeceus, a spot sacred to Aphrodite in the same neighbourhood; see xxviii. 4.

Διώνας = Ἀφροδίτης, not as in xvii. 36.

119. βάλλετε, κ.τ.λ.: cf. *A. Pal.* v. 86:

ἀλλὰ Πόθοι πρὸς μητρὸς ἐνστεφάνου Κυθερείης,  
φλέξατε τὴν ἀπιθῇ, μέχρ' ἔρει, "Φλέγομαι."

See note on 98. Wilamowitz interprets the line, 'make Philinus love another and suffer what Aratus suffers loving him.' The antithesis of l. 120 seems to suit the other version better.

121. ἄνθος, 'the bloom of thy beauty.'

122. μηκέτι τοι, 'then let us no longer watch at his door, Aratus'; cf. Charito, *A.* ii. 3 ἡμεῖς δὲ παρετάθημεν αὐλείαις θύραις προσαγρυπνοῦντες, κ.τ.λ.: Propert. i. 16. 17:

'Ianua vel domina penitus crudelior ipsa,  
Quid mihi tam duris clausa taces foribus?

Me mediae noctes, me sidera plena (v. l. prona) iacentem,  
Frigidaque Eoo me dolet aura gelu.'

φρουρέωμεν. Wilamowitz - Moellendorf (*Aratos von Kos*, p. 186) regards the 1st person as due merely to an identification on Theocritus' part of himself with his friend. 'Theocritus,' he maintains, 'does not paint an actual scene—the two standing together through the night at the door—μηδὲ πόδας τρίβωμεν refers to running after Philinus all day.' With due respect to so high an authority I cannot but think that this is the very reverse of the truth. τρίβωμεν is to be taken literally, Aratus is accompanied by his friend for the ignorance of the object of Aratus' care was only assumed (cf. ii. 119), and ὄρθριος ἀλέκτωρ, κ.τ.λ., loses all its force if we refer it merely to the reminder that morning has come after a sleepless night in one's own bed!

123. ὁ δ' ὄρθριος, 'and let the morning cockerow resign another to cruel numb despair.'

124. νάρκαισιν might also be the chill of morning (cf. Propert. *loc. cit.*); but the word is commonly used of mental rather than physical torpor.

διδοίη: cf. *Iliad* v. 397 εὐτέ μιν . . . βαλὼν ὀδύνησιν ἔδωκεν.

125. εἶς: almost = τις though rather more definite. Plato, *Laws* iv. 716 c πρᾶξις μία καὶ ἓνα λόγον ἔχουσα ἀρχαῖον. Ast, *Lex. Plat.* s. v. εἶς. παλαίστρας is used metaphorically of the fruitless effort; cf. i. 97.

ἄγχοιτο: also a metaphor from wrestling. 'Let one—Molon—be gripped hard in this toil.'

126, 127. 'But let peace of mind be ours,' &c. Ap. Rhod. iii. 640 ἄμμι δὲ παρθενίῃ τε μέλοι καὶ δῶμα τοκῆων.

ἐπιφθύζοισα: cf. ii. 62.

ἅ τις . . . ἐρύκοι: a relative sentence dependent on an optative of *wish*, and defining its subject takes the optative without ἄν: cf. xv. 94; Soph. *Trach.* 954:

Εἴθ' ἀνεμόεσσά τις  
γένοιτ' . . . αὔρα,  
ἥ τις μ' ἀποκίσειεν ἐκ τόπων.

This dependent clause is not final but *consecutive*, and the optative is due to assimilation, i.e. such a sentence as οὐκ ἐστι θνητῶν ὅστις ἐξεπίσταται becomes μὴ εἴη θνητῶν ὅστις ἐξεπίστατο. But such a *consecutive* relative, dependent on an optative with ἄν, takes normally the optative with ἄν. Plato, *Rep.* 360 b οὐδεὶς ἄν γένοιτο οὕτως ἀδαμάντινος ὃς ἄν μείνειεν. Examples to the contrary are dubious or capable of another explanation. [Lysias], i. 1 οὐκ ἄν εἴη ὅστις οὐκ ἀγανακτοίη: Arist. *Frogs* 98:

γόνιμον δὲ ποιητὴν ἄν οὐχ εὖροις ἔτι  
ζητῶν ἄν ὅστις ῥῆμα γενναῖον λάκοι.

λάκοι may either be deliberative, dependent on ζητῶν, or conditional (= γόνιμος ἄν εἴη εἴ τις λάκοι): cf. viii. 11, note.

130. τὰν ἐπὶ Πύξας: see sketch-map in Preface. The road taken by Theocritus and his friends must therefore have lain to the north of Pyxa. For ἐπὶ Πύξας cf. Xen. *Hellen.* v. 1. 26 ἐδίωκον αὐτὸν τὴν ἐπὶ Προκοννήσου.

132. Ἀμύντιχος: a diminutive of Ἀμύντας (v. 2); cf. iv. 20, note.

134. οἰναρέοισι: adject. used substantivally, 'vine leaves. *Vid.* Index, Adjectives.

135. κατὰ κρατός, 'and many a branch of poplar and elm swayed and dipped above our heads.' κατὰ not ὑπὲρ (τινασσομένων γὰρ ὑπερθεν καρπὸς ὑπὲρ κεφαλῆς αὐτὸν ἔφευγε φυτῶν, *A. Pal.* ix. 377) because downward motion is intended.

136. ἱερόν: cf. viii. 33.

137. κελάρυζε: cf. *Iliad* xxi. 261 τὸ δέ τ' ᾧκα κατειβόμενον κελάρυζει.

138. αἰθαλίωνες, 'dusky.' *A. Pal.* vii. 196 (Meleager):

ἄκρα δ' ἐφεζόμενος πετάλοις πριονώδεσι κώλοις  
αἰθιοπι κλάξεις χρωτὶ μέλισμα λύρας.

The word is a diminutive form of αἰθαλος (also αἰθαλόεις, αἰθαλέος); cf. *Zwopyriōn*, xv. 13 ζώπυρος: κνάκων, κνακός.

139. ἔχον πόνον: cf. xxi. 187; Hesiod. *Scut.* 305:

παρ' δ' αὐτοῖς ἱππῆες ἔχον πόνον ἀμφὶ δ' ἀέθλοις  
δῆριν ἔχον καὶ μόχθον.

ὄλολυγών, 'the tree-frog.' ὁ Ἀριστοφάνης φησὶν ὅτι πάνν ὄλολύζει τὸ ζῶον μάλιστα ἐν τοῖς ἐλώδεσι τόποις καὶ κατὰ νύκτα, Schol. *A. Pal.* v. 291:

καὶ λιγυρὸν βομβεῦσιν (!) ἀκανθίδες ἢ δ' ὄλολυγὼν  
τρύζει τρηχαλέαις ἐνδιάουσα βάτοις.

Aratus, 948 (among signs of rain) ἢ τρύζει ὀρθρινὸν ἐρημαίη ὄλολυγών: where the Scholiast interprets the word to mean ὄρνεον κατὰ τὴν τρυγόνα.

142. ξουθαί: a frequent epithet of bees, of the nightingale (Aesch. *Agam.* 1142); of wings (*h. hymn Diosc.* xiii); of wind (Chaeremon in Athen. 608 D). ξουθὸς ἱππαλεκτρῶν, Arist. *Birds* 800 (parody of Aeschyl.). In all passages but the last the word is best taken of *sound*—'shrill'—only so can we give it a consistent meaning. With ἱππαλεκτρῶν it *may* be used of colour; φοινικᾷ πτερὰ ἔχων, Schol. Ar. *Pax* 1177. Dr. Ruther-



ford (on Babrius, 118) writes, 'Originally possessing a precise signification it afterwards dropped out of use till it was taken up by the higher poetry to which the indefiniteness of meaning produced by time had a literary value . . . and the late literary schools ended by assigning to the word the meaning which they fancied best suited the two or three classical passages, but to which the word may or may not originally have had any claim.' 'When I use a word,' Humpty-Dumpty said in rather a scornful tone, 'it means just what I choose it to mean—neither more nor less. . . . They've a temper some of them, particularly verbs—they're the proudest—adjectives you can do anything with but not verbs.' With the whole description, cf. Plato, *Phaedr.* 230 b.

περὶ . . . ἀμφί: cf. *Iliad* ii. 305 ἀμφὶ περὶ κρήνην: Theocr. xxv. 103, 256: νόσφιν ἄτερ φιλότητος, Hesiod, *Scut.* 15.

147. αἰλειφαρ: Horace, *Odes* iii. 8, 10 'corticem adstrictum pice dimovebit amphorae.'

κρατός, 'neck of the wine jar.'

148. Νύμφαι Κασταλίδες. The Nymphs as well as the Muses are patronesses of song; cf. Verg. *Ecl.* vii. 21 'Nymphae noster amor Libethrides' (Conington, *ad loc.*): Theocr. vii. 91.

149. Φόλω. According to one tradition Pholus, one of the Centaurs, according to the present Chiron entertained Heracles with a famous old wine given by Dionysus.

150. ἐστήσατο: cf. v. 58.

151. Ἀνάπῳ: cf. i. 68.

152. νᾶας ἔβαλλε: *Odys.* ix. 481.

153. ποσσὶ: superfluous as in βαίνει ποσί, viii. 43; *Odys.* xvii. 27 κραυνὰ ποσὶ προβιβάς: *A. Pal.* vi. 268 κατ' εἰνοσίφυλλον ὕρος ποσὶ πότνια βαίνει, &c.

ἔπεισε . . . χορεύσαι, 'set a dancing'; cf. iv. 11; Herond. i. 8 τίς σε μοῖρ' ἐπεισ' ἐλθεῖν. So *iubeo*, Propert. ii. 6. 17:

'Centauros eadem dementia iussit  
Frangere in adversum pocula Pirithoum.'

154. διεκρανάσατε, 'poured from your spring.'

Νύμφαι: in v. 148 the Nymphs are not the Muses, but the Nymphs of the fountain Castalia, queen of all fountains, and therefore the source of all fountains. Hence the Nymphs of Castalia are deities of all springs and may be invoked by the waterside in Cos (Wilamowitz-Moellendorf, *loc. cit.* p. 193). According to the Greek custom the wine (v. 147) would be mixed with water from the spring; hence the Nymphs are said to be the givers of the draught.

Recently J. Schmidt (*Rhein. Mus.* 45) has offered a new explanation, taking πῶμα metaphorically = a draught of song. This would be very obscure in this context among κρατῆρα, νέκταρ, διεκρανάσατε, with no mention of song, although the metaphorical use of πῶμα can be easily supported. Pind. *Is.* vi. 1:

θάλλοντος ἀνδρὸς ὥς ὅτε συμποσίου  
δεύτερον κρητῆρα Μουσάων μελέων κίρναμεν

*A. Pal.* ix. 364 ὕσσοι γὰρ προχέουσιν ἀοιδοτόκου πόμα πηγῆς.

155 *sqq.* ἀλωάδος, 'of the threshing-floor.'

πτύον, 'winnowing-fan.'

ἃ δὲ γελάσσαι (opt.), parataxis for 'while she smiles holding the sheaves and poppies in either hand.' The words seem obviously to refer to a statue—or rough figure of Demeter—decked with corn and poppies.

### VIII.

The idyll is a simple singing-match between Daphnis and Menalcas, divided into two portions: (a) 33-60 in alternate quatrains of elegiac verse; (b) 63-80 in hexameter verse. Daphnis and Menalcas are the legendary characters of that name (cf. *Id.* vi). Both were the subject of a poem by Hermesianax (see *Introd.* p. 11), and of one by Sositheus in which Menalcas was represented as vanquished in song by Daphnis. It is impossible to hold that Daphnis and Menalcas are merely names applied to contemporary shepherds, in face of 91, of the total absence of character drawing, and especially of ὡς παντί in v. 2. Various critics have regarded as spurious either portions of the idyll, or the whole, but only on internal evidence of very weak character. So far as the idyll contains verbal peculiarities they are confined to the elegiac part, and the change of metre brings with it change of forms (so αἱ ἔν, 43, 47, instead of αἶ κε: ὦν, 52, for ἔων, on which M. Legrand lays stress, *op. cit.* pp. 16, 17). The inconsistencies found by Hermann between the first and second songs are utterly trivial, and to an unprejudiced reader unapparent. Wilamowitz argues that 'each idyll is a *separate* picture (εἶδος); each *therefore* had a separate title; recurrence of title is *therefore* as good as forbidden; *therefore* viii and ix (bearing same title as vi) are not genuine.' Could dogmatism and pedantry go further? See further Buecheler in *N. Jahrbücher f. Cl. Philol.* 1860.

1. Compare the setting of *Id.* vi.

2. ὡς παντί: this shows that the idyll deals with the legendary Daphnis; see Preface.

3. πυρροτρίχω: here of the hair of the head, not of the face, as Daphnis and Menalcas are represented as mere lads.

ῥστην: Ahrens, *Dial. Dor.* p. 326.

4. ἀμφω συρίσδεν: Verg. *Ecl.* vii. 4:

'Ambo florentes aetatibus, Arcades ambo,  
Et cantare pares et respondere parati.'

6. μοι: cf. i. 136, note; not an ethic dative.

7. I have followed Boissonade's punctuation, which connects ὅσσον θέλω with νικασεῖν. 'I say I will vanquish you as much as I like in song'; cf. Arist. *Equit.* 713 ἐγὼ δ' ἐκείνου καταγελῶ γ' ὅσον θέλω.

10. εἴ τι πάθεις, 'not if you hurt yourself in the singing.'

A pretty use of this well known euphemism is given by Isaeus, i. § 4 εἴ τι πάθῃ Κλεώνυμος ἄπαις. The rhythm of the line is not an exception to the rule of the trochaic caesura in fourth foot (see xviii. 15) since εἴ τι πάθῃς almost form a single word.

11. ἐσιδεῖν: *vid.* Index, Verbs compound; Soph. *Elect.* 584.

καταθεῖναι = *depono*, 'to stake.'

13. τίνα. ἄθλος, masc. in the sense of ἄθλον, neut. = prize, is known only from the grammarians, Bekker, *Anecd.* xxi. 14 ἄθλος ἀρσενικῶς τὸ ἔργον καὶ τὸ ἀγώνισμα καὶ τὸ ἔπαθλον· διαφέρει τε τοῦτο τοῦ οὐδετέρου ὅτι τὸ μὲν οὐδέτερον δηλοῖ κυρίως τὸ ἔπαθλον, τοῦτο δὲ τὸν ἀγῶνα. For the optat. εἴη cf. Theognis 84:

τόσσους δ' οὐ δῆεις διζήμενος, οὐδ' ἐπὶ πάντας  
ἀνθρώπους, οὓς ναὺς μὴ μία πάντας ἄγοι.

Arist. *Thesm.* 871 (parody) τίς ἔχει κράτος ὅστις δέξαιτο: Plato, *Euthyd.* 292 e τίς ποτ' ἐστὶν ἡ ἐπιστήμη ἐκείνη ἡ ἡμᾶς εὐδαίμονας ποιήσειε (ποιήσει Stallbaum). We should expect ἂν in the relative clause in all these, since the sense required is final or consecutive ('of such a kind as to satisfy us'), cf. Demosth. xx. 161 νομοθετεῖν οἷς μηδεὶς ἂν νεμεσήσαι, and there is no preceding optative whereto the following is assimilated (see vii. 125). It is hardly possible to regard the optative as one 'of pure generality,' like Soph. *Antig.* 666 ὃν πόλις στήσῃε τοῦδε χρὴ κλύειν, since this is only a variant from ὃν ἂν στήσῃ, a form not applicable in the above cases. It is noticeable however that these three optatives occur in a relative sentence dependent on an interrogative or quasi-interrogative. The construction would therefore seem to be parallel to the thorny ἐσθ' οὖν ὅπως Ἄλκηστις ἐς γῆρας μόλοι (Eur. *Alc.* 52) &c. See Sonnenschein, *Syntax*, p. 343 and p. 293, note.

In θησεύμεσθα the middle has reciprocal force, 'stake for each other.'

14. θές: lengthened in arsis in fourth foot, cf. xxv. 203; *Iliad* vii. 164 θούριν ἐπειμένοι ἄλκῃν. The second metrical anomaly—the hiatus before ἀμνόν—cannot be justified. ἀμνόν has not the *f*, nor was it supposed to have it by Theocritus; see v. 24, 144, 148. Hiatus in the fifth thesis is not legitimate even in Homer; see Monro, *Hom. Gram.* § 382. ἀμνόν has probably displaced the true word both here and in v. 15. ἐπισσαν Fritzschē: ? ῥῆνα, a word used by Ap. Rhod. and later poets, *vid.* Liddell and Scott. The hiatus ῥῆνα ἐπεῖ in 15 would be unobjectionable.

15. χαλεπὸς ὁ πατήρ: cf. xv. 100. μογερὸν Ὀφιοῦχον, Aratus 579 (so p k, χαλεπὸς θ' Vulg.; *vid.* Ameis).

16. ποθέσπερα: adverbial; cf. v. 44; ii. 100; ταρφέ' ἀμειβομένῳ, *Odys.* viii. 379; καλὰ μὲν ἤεξεν, Callim. i. 55. But ἐπινύκτια μῆλα νομεύων, *A. Pal.* vi. 262 (Leonidas) is adjective.

17. ὁ νικῶν, 'the victor'; cf. i. 109.

τὸ πλεόν, 'what is the advantage the victor will have?' (not 'the prize'), cf. Thucyd. i. 42. 4 τὸ γὰρ μὴ ἀδικεῖν τοὺς ὁμοίους ἐχυρωτέρα δύναμις ἢ τῷ αὐτίκα φανερωῖ παρθέντας διὰ κινδύνων τὸ πλεόν ἐχειν: *A. Pal.* xii. 245 τῶν ἄλλων ζῶων τοῦτ' ἔχομεν τὸ πλεόν.

18. ἐννεάφωνον: with nine reeds; seven was the more usual number. Tibullus, ii. 5. 31 describes its shape:

‘Fistula cui semper decrescit arundinis ordo  
Nam calamus cera iungitur usque minor.’

Reeds of diminishing length were fastened together with wax; cf. i. 129.

καλάν: the epithet is used by Theocritus with remarkable frequency. ‘Every commendation on every subject is comprised in that one word,’ as Henry Tilney says of the much abused ‘nice’; cf. xv. 62; xviii. 26; vi. 14; ix. 25; ii. 73; i. 52; iv. 18; iv. 32; xv. 99, 73; i. 149; ii. 80, &c. Does Theocritus do this in imitation of popular speech?

20. καθείην, ‘I would willingly stake’; see xvi. 67, note.

24. διέτμαξέν με: *scil.* τὸν δάκτυλον, the verb taking two accusatives of the person and the part affected; *Iliad* xxi. 181 τὸν δὲ σκότος ὕσσε κάλυψεν: Aesch. *Eumenid.* 88 μὴ φόβος σὲ νικάτω φρένας, &c.

26. πῶς . . . ἦν καλέσωμες; ‘how will it be if we call?’ cf. *Odys.* xviii. 223:

πῶς νῦν εἴ τι ξείνος ἐν ἡμετέροισι δόμοισιν  
ἦμενος ᾧδε πάθοι;

The usual reading τῆνόν πως would be explicable by an ellipse τῆνος ὁ αἰπόλος ἦν καλέσωμες: but while ἐάν πως is good Greek is πως . . . ἐάν?

27. φάλαρος, ‘with white face’; see Buttmann, *Lexil.* p. 528.

28. ἐπακούσαι: *vid.* vii. 95; v. l. ἐπακούσας: Cobet ὑπακούσας.

30. ἰυκτά: formed on analogy of εὐρύοπα Ζεύς, ἱππότα Νέστωρ, &c.; ἡχέτα τέτιγξ, Hesiod, *Scut.* 393; ἡχέτα βόμβος, *A. Pal.* v. 295.

ὦν . . . λαχών: cf. ll. 5, 18, 61; xxv. 1; xxii. 114, 180, 87. &c.; *Introd.* p. 44. This use of rhyme on second and fourth arsis is fairly common in hexameter verse both in Greek and Latin; *Odys.* x. 145; viii. 230; v. 296; vi. 240; Verg. *Ecl.* viii. 32 ‘o digno coniuncta viro.’ See Fritzsche, Latin edition on viii. 5. For this introductory line cf. vi. 5; ix. 14.

34. πῆποχ’=πῆποκα=πάποτε, Dial. § 58 (c).

35. βόσκοιτ’=βόσκοιτε, not -ο: cf. l. 39 παίνετε.

ἐκ ψυχᾶς: *sc.* ὑμετέρας, the dells and rivers being regarded as living persons; cf. xxix. 4; Nicet. *Eugen.* σοῦ μὴ φιλεῖν θέλοντος ἐκ ψυχῆς μέσης: Theophrast. *Ch.* 21 οὐκ ἀπὸ ψυχῆς με φιλεῖς.

36. μηδὲν ἔλασσον: ‘no less grace’ (‘non minus pabuli,’ Hiller prosaie); cf. xi. 42.

40. ἄφθονα πάντα: Arist. *Eccl.* 690 πᾶσι γὰρ ἄφθονα πάντα παρέξομεν; cf. xv. 111, note.

νέμοι: cf. τὰ ὄρη νέμειν, Xen. *Cyrop.* iii. 2. 20 (=to graze the hills with cattle). Kynaston’s translation—‘all his sheep ungrudgingly’—is nonsense.

41-48. In the MSS. ll. 41-43 and 45-47 are transposed each into the other’s place. This is hardly tolerable. ἐνθ’ οὖς ἐνθ’ αἴγες



suits Menalcas the shepherd, not Daphnis the neatherd. In line 51 Milo is the subject of Menalcas' verse; therefore l. 43 also referring to him must be given to Menalcas. [The order in the text was proposed by an anonymous critic in a review of Jacobs' edition, *Allgem. Litterat. Zeitung*. Oct. 27, 1803, and is now generally adopted.]

41. οἷς: collective singular.

43. ποσὶν: see vii. 153, note.

Μίλων: Daphnis and Menalcas are represented in this idyll as mere children (ll. 3, 64). The following verses therefore are not to be understood as expressions of the singer's own feelings and experience; see Hiller's note. This understood, the supposed inconsistencies of the idyll disappear.

45. For the rhythm cf. xx. 6.

46. τὰ νέα: its younglings.

πλήθουσιν can hardly be considered the right reading. k and other good MSS. have πηδῶσι, 'throb,' which yields no sense. πλήθουσιν is feeble after πληροῦσιν in 42, and the conjunction of singular and plural verb with neuter subject is awkward. πληθύνει (Meineke) is not much better. πιδῶσιν Ahrens.

48. αὐότεραι: all is parched and drooping in the loved one's absence. αὔρος, cf. Arist. *Lysist.* 385 αὐδός ἐμ' ἤδη τρέμων: Soph. *Elect.* 819 ἀφίλος ἀνὰνῶ βίον: cf. Verg. *Ecl.* vii. 55.

49. ἄνερ, 'lord of the flock'; τὸν τριετῇ κριδὸν τὸν μέγαν ὃς ἡγείται πρὸς τὴν νομήν, Lucian, i. 210; Verg. *Ecl.* vii. 7 'vir gregis ipse caper.'

Strictly ὦ=ὄθεν, cf. iii. 26 ὦπερ: iii. 10 ὦ (Ahrens, *Dial. Dor.* p. 374); but no sense can then be made, and we must take it = οὔ, allowing a false form for the Doric ᾠ. 'Go, lord of the flock, where the wood is deepest—and come ye to the water, kids;—for there is he; go stump-horn and say:—,' i. e. the goat is sent with a message to Milo.

53. Most editors give this verse to Menalcas, marking a lacuna of four lines in which Daphnis should have replied in lines closely resembling 49-52, just as hitherto the quatrains have answered one another phrase for phrase. But that a verbal correspondence was not always required is shown by Verg. *Ecl.* vii. 41-44 compared with 37-40. The correspondence of sense is sufficiently obvious, and it is hard to conceive the singer of this perfect verse returned defeated (l. 82).

53. χρύσεια. Κροΐσεια is read (by conjecture) by Ahrens and subsequent editors, except Paley. But the mixture of historical names with legendary in a poem of which the scene is legendary is not in place. χρύσεια is abundantly supported by Pind. *Nem.* viii. 37, which Paley quotes, χρυσοῖν εὐχονται πέδιον δ' ἔτεροι ἀπέραντον: and *Odys.* iv. 129 χρυσοῖο τάλαντα. With the whole compare Tyrtaeus, xii. 3-8:

οὐδ' εἰ Κυκλώπων μὲν ἔχοι μέγεθος τε βίην τε  
νικῶν δὲ θεῶν Θρηάκιον Βορέην,  
οὐδ' εἰ Τιθωνοῖο φνὴν χαριέστερος εἶη  
πλουτοίῃ δὲ Μίδεω καὶ Κισύρεω μάλιον,  
οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἶη  
γλῶσσαν δ' Ἀδρήστου μειλιχόγηρυν ἔχοι.



56. Σικελὸν ἐς ἄλλα: most easily construed with ἄσσομαι. To join it to ἐσορῶν involves an awkward change of construction. Note the exquisite sound of these lines produced by the recurrence of the open *a*; cf. xi. 43. With the picture cf. Horace, *Epist.* i. 11. 10:

‘illie vivere vellem  
Oblitusque meorum obliviscendus et illis  
Neptunum procul e terra spectare furemtem.’

And Marlowe’s:

‘We will sit upon the rocks,  
And see the shepherds feed their flocks.’

57-60. This stanza obviously belongs to Daphnis (cf. 59 *παρθενικῶς* and 47), but this gives Daphnis a stanza too much. Either then four lines of Menalcas’ are lost after 56, or we must divide the quatrain between the two singers, giving the first couplet to Menalcas, the second to Daphnis, who then finishes his rival’s stanza for him. This latter is not very probable, though not impossible. Vergil paraphrases the verse, *Ecl.* iii. 80.

58. ἀγροτέροις: substantival, ‘to wild things.’

59, 60. Cf. Callim. *Epig.* 52:

τὸν τὸ καλὸν μελανεῦντα Θεόκριτον, εἰ μὲν ἔμ’ ἔχθει,  
τετράκι μισοίης, εἰ δὲ φιλεῖ, φιλέοις.  
ναίχι πρὸς εὐχαίτῳ Γανυμήδεος, οὐράνιε Ζεῦ·  
καὶ σύ ποτ’ ἠράσθης· οὐκέτι μακρὰ λέγω.

It is hardly possible in this epigram to refuse to see a reference to Theocritus the poet. Besides the coincidence of phrase in the last line we have the use of τὸ καλόν (see iii. 3, note), and the Doric form μελανεῦντα, and the not common name Θεόκριτος. The theory has been advanced, that the epigram is to be interpreted as referring to Callimachus’ and Theocritus’ friendship and community of view in regard to literary questions (*vid.* Introd. pp. 26, 27). The plausibility of this is in no way weakened by the fact that the epigram is an expansion of the line ἡ καλὸς Θεόκριτος· οὐ μόνος ἀνθρώπων ἐρᾶς, Bacchyl. fr. 25.

61. δι’ ἀμοιβαίων = *alternis*; cf. διὰ βραχέων, Isocr. 122 b, &c.

64. μικκός = *μικρός*.

65. Λάμπουρε: ἡ λαμπρὰν οὐρὰν ἔχων ἡ . . . παρὰ τὸ λάμπουρις ἵσως εἶναι ἐπειδὴ . . . λάμπουρις γὰρ ἡ ἀλώπηξ, Schol.

κύον: the syllable is lengthened in arsis; cf. i. 115.

67. ταὶ δ’ οἶες: cf. i. 151, note.

κορέσασθαι, ‘to sate yourselves.’

68. οὔτι καμείσθ’, ‘ye will not be weary—or famished—when it grows again’; Verg. *Georg.* ii. 201:

‘Et quantum longis carpent armenta diebus  
Exigua tantum gelidus ros nocte reponet.’

70. ἀποθῶμαι, ‘that I may set me some aside in cheese baskets’; cf. *Odys.* ix. 246.

72. γάρ: cf. v. 82, 90.

σύνοφρος: Anacreont. 15:

τὸ μεσόφρουν δὲ μή μοι  
διάκοπτε μήτε μίσγε·  
ἔχέτω δ', ὅπως ἐκείνη,  
τὸ λεληθότως σύνοφρον,  
βλεφάρων ἴτυν κελαινήν.

Note that the songs of the two rivals here correspond in nothing, save length. Daphnis' is the more fanciful.

73. παρελάντα: cf. v. 89, note.

καλὸν καλόν: cf. vi. 8 τάλαν τάλαν: *A. Pal.* xii. 130 εἶπα καὶ αὖ πάλιν εἶπα καλὸς καλός.

74. οὐ μὰν οὐδέ . . ., 'and yet I answered her not a word to tease her.' τῷμπικρον (see crit. note) is accusative in apposition to the sentence (τὸ ἔμπικρον).

ἐκρίθην ἄπο: a post-classical use for ἀπεκρινάμην.

76. τὸ πνεῦμα: the breeze. [Hiller says 'scilicet τὰς πόρτιος.']

79, 80. Cf. xviii. 29; Verg. *Ecl.* v. 32:

'Vitis ut arboribus decori est, ut vitibus uvae,  
Ut gregibus tauri, segetes ut pinguibus arvis.'

The form of couplet is somewhat common; cf. *A. Pal.* ix. 65:

γῆ μὲν ἔαρ κόσμος πολυδένδρεον· αἰθέρι δ' ἄστρα  
'Ελλάδι δ' ἦδε χθών· οἶδε δὲ τῇ πόλει.

Auctor, *Epigramm. Homer.* 13:

ἀνδρὸς μὲν στέφανος παῖδες, πύργοι δὲ πολλῆος,  
ἵπποι δ' ἐν πεδίῳ κόσμος, νῆες δὲ θαλάσσης.

82. ἀδύ τι: cf. i. 1, note.

84. τὰς σύριγγας: each had staked a pipe (ll. 18, 21); the victor therefore takes both.

85. ἄμα with αἰπολέοντα: cf. Xen. *Anab.* iii. 3. 10 οἱ βάρβαροι καὶ φεύγοντες ἄμα ἐτίτρωσκον.

λῆς is subjunctive.

86. 'I will give you that stump-horned goat for thy wage.'

τὰν μιτύλαν, τὰ δίδακτρα are in apposition. Both nouns have the article since the sentence represents an 'identical proposition,' τὰ δίδακτρα ἔσται ἡ μιτύλη: Plato, *Gorg.* 489 ο τοὺς βελτίους πότερον τοὺς φρονιμωτέρους λέγεις ἢ ἄλλους τινάς;

87. ἀμολγέα (the milk-pail). For scansion cf. Διοκλέα, xii. 29; φονέα, Eurip. *Hec.* 882; ὑπὲρ κεφαλᾶς, 'brim full.'

89. ἄλοιτο. For the simile cf. *Odys.* x. 410:

ὡς δ' ὅτ' ἂν ἄγραυλοι πόριες περὶ βουῶν ἀγελαίας,  
ἐλθούσας ἐς κόπρον, ἐπὴν βοτάνης κορέσωνται,  
πᾶσαι ἄμα σκοῖρουσιν ἐναντίαι . . .  
. . . ὡς ἐμὲ κείνοι, ἐπεὶ ἴδον ὀφθαλμοῖσι,  
δακρύνοντες ἔχυντο.

The optative is used without ἄν as in ii. 34; Ap. Rhod. i. 767 ὃ καὶ δηρὸν περ ἐπ' ἐλπίδι θηήσαιο.

91. *γαμθεῖσα*: a new form for *γαμηθεῖσα*. So *εὔρεμα* for *εὔρημα* (Hedylus), *σύνθεμα* for *σύνθημα* (*Id.*), *ἀνθεμα* for *ἀνθημα*, *φθονέσης* (*A. Pal.* v. 303). The simile is strange and not fully justified by such expressions of the hardships of married women's lot as Euripides in Stobaeus, lxviii. 19:

ὠθούμεθ' ἔξω καὶ διεμπολώμεθα  
θεῶν πατρῶν τῶν τε φυσάντων ἄπο  
αἱ μὲν ξένους πρὸς ἄνδρας αἱ δὲ βαρβάρους

(quoted by Hiller); or Tibullus, iii. 4. 31:

‘Ut iuveni primum virgo deducta marito  
Inficitur teneras ore rubente genas’;

since here we required an expression of *disappointment*. There is no emendation at all satisfactory. Dahl's *νύμφα γαμβρῷ ἀκάχοιτο* gives a good sense, but has no palaeographical probability. I suggest *νύμφαν γὰ μεθείς*, so would one grieve relinquishing his bride (*τις* omitted, cf. xvii. 40, note).

92. Cf. Verg. *Ecl.* vii. 70.

93. *Ναῖδα γάμεν*. It is useless to attempt to reconcile this with the Daphnis legend, cf. *Id.* i and vii. The story appears in many forms; we have here to deal with another version.

*ἄκρηβος*: cf. *πρώθηβος*, *Odys.* i. 431.

## IX.

On the interpretation of this poem, see *Introd.* pp. 22, 23. I have there set forth the view which alone seems to explain the poem, that it is merely a specimen poem written merely to afford an opportunity for the personal references of ll. 22-*fin.* Hence the slight nature of the two introductory songs. The whole idyll has been rejected as spurious by Weise, and the majority of editors reject all except 7-27. The theory which I have defended accounts for all but the introductory six lines; they are to all appearance spurious and added by an editor who wished to introduce in some fashion the person who speaks in l. 22. The hand of the unskilful interpolator is betrayed by the otiose repetitions: 1. *βουκολιάζω*=5. *βουκολιάσθην*; by the clause *τὸ δ' ᾧδᾶς ἄρχω* repeated in l. 2 (not a Theocritean touch but found, e.g. Callim. v. 13-15; *Epig.* 63; *Epit. Adon.* 51, 54, 58); by the sense of *ὑφέντες* in 3; by the extraordinary number of variants in the MSS.; by the rhythm of line 1. *βουκολιάζω* and the heavy *τὸ δ' ᾧδᾶς*; and by the monotony of rhythm throughout; each of the first five lines has the weak caesura followed by a comma or colon: none has ‘bucolic caesura.’ The poem began, therefore, without introduction. There is no internal evidence of any weight against the rest of the poem (*vid.* notes on 21, 28, 29). See further Legrand, *Étude sur Théocrite*, p. 9 (following Brücker he rejects the whole); Buecheler, *Jahrbücher für Class. Philol.* 1860.

1, 2. Vergil, *Ecl.* iii. 58 'Incipe Damoeta: tu deinde sequere Menalca.' The resemblance cannot be accidental, and Ahrens' opinion that the writer of these lines imitated Vergil has nothing to commend it. Therefore these lines, though spurious, were regarded as part of the poem in Vergil's time.

3. ὑφέντες ταῖς βουσί: cf. iv. 4; *Odys.* ix. 245 ὑπὸ δ' ἔμβρυνον ἦκεν ἐκάστη.

ὑπό. Instead of repeating the verb ὑφέντες only the preposition is repeated, cf. *Odys.* viii. 70; but in ὑφέντες στείραισι ταύρως the verb has not the same sense as at the beginning of the line, and must = *clanculum mittentes* (Fritzsche) unless we impute a curious ignorance to the author of the line.

4. φύλλοισι, 'in the leaves strewn on the ground.' *Odys.* vii. 287:

ἐνθα μὲν ἐν φύλλοισι φίλον τετιμημένος ἦτορ  
εὐδον παννύχιος.

Longus, ii. 31. 3 τὰ κρέα ἔθηκαν ἐν τῷ λείμῳ ἐν τοῖς φύλλοις.

6. ἐκ τόθεν: cf. Ap. Rhod. ii. 533 ἐκ δὲ τόθεν. I have taken this in preference to ἐκ ποθεν (Ahrens after Briggs) or ἐκποθεν (Briggs) as giving a better antithesis to ἀλλωθεν ('from that side').

7. The names are the same as in viii, Daphnis also in vi, but here are applied to actual shepherds of Theocritus' own day, though not perhaps without an intention of marking the poem as somewhat conventional.

8. κήγών: cf. i. 65 Θύρσις ὅδ' ὥξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά.

9. Daphnis sketches the comfort of his retreat in summer; Menalcas answers with a picture of winter cosiness.

παρ' ὕδωρ: cf. viii. 78.

νέασται, 'piled high.' Arist. *Ecl.* 840 κλῖναί τε σισυρῶν καὶ δαπιδῶν νεασμέναι.

10. ἐκ δαμαλᾶν δέρματα, 'skins from my goats.' For the adverbial equivalent ἐκ δαμαλᾶν added to a noun (here instead of genitive alone), cf. Aesch. *Eumenid.* 183 μέλαν' ἀπ' ἀνθρώπων ἀφρόν: Batrachom. 37 τόμος ἐκ πτέρνης. Cf. note on ix. 34.

'ἀπάσας videtur corruptum. ἀπ' ἀκρας quod in p legitur est sine dubio glossema ad ἀπὸ σκοπιᾶς adscripta et a librario in textum illata.'—Ziegler. ἀπώσας, Meineke (so Buecheler and Hiller), but this is a weak word to attach to λίσψ and ἐτίναξε.

13. 'I care for summer's heat as much as two lovers care to heed their parents' words.'

μύθων is used somewhat contemptuously. Contrast Aesch. *P. V.* 40:

ἀνηκουστεῖν δὲ τῶν Πατρὸς λόγων  
οἷόν τε πῶς; οὐ τοῦτο δειμαίνεις πλέον;

15. Αἴτνα μᾶτερ ἑμά. This fixes the scene of the poem as Sicilian. Pindar, *P.* viii. 140 Αἴγινα φίλα μᾶτερ: *Isth.* i. 1 μᾶτερ ἑμά χρύσασπι Θήβα.

19. πυρὶ δρυῖνφ, 'a fire of oak logs.' Cf. Verg. *Aen.* xi. 786 'pineus ardor': Mosch. *Eur.* 36 ῥοδέη φυή: Tryphiod. 214 πευκήεντος πυρός: Theocr. *Ep.* v. 4 κηροδέτφ πνεύματι: Leonidas, vi. (*A. Pal.* vii. 273) αἰπήεσσα καταιγίς (from off the cliffs). More

strangely, Antipater, *Ep.* 28 δρνίνῳ σπενδόμενος μέλιτι (*from the oak*).

ζει: better than the 'correction' ζέει in spite of the neglect of 'bucolic caesura.' The spondee—held on—gives the hissing sound of the boiling pot.

20. χειμαίνοντος: impersonal, 'when it is wintry.' Xen. *Hellen.* i. 1. 16 ὄντος: Arist. *Eccl.* 401 καὶ ταῦτα περὶ σωτηρίας προκειμένου. For the picture of a cosy fireside in winter, cf. Eurip. *Cyclops* 329:

ὅταν δὲ βορρᾶς χιόνα Θρήκιος χέη,  
δοραῖσι θηρῶν σῶμα περιβαλὼν ἐμὸν  
καὶ πῦρ ἀναίθων,—χιόνος οὐδέν μοι μέλει.

Longfellow, *Hiawatha*:

'Four great logs had he for fire-wood,  
One for each moon of the winter,  
And for food the fishes served him.  
By his blazing fire he sat there,  
Warm and merry, eating, laughing,  
Singing, O Kabibonokka (*the north wind*),  
You are but my fellow-mortal.'

20, 21. 'And I respect not winter more than old Toothless cares for nuts with cream cheese by him'; a quaint simile. For the ἄμυλος, see Philoxenus, Δείπνον (Bergk, *Anth. Lyr.*), iii. 5.

οὐδ' ὅσον, 'not a whit.' A common expression in the Alexandrian writers. Ap. Rhod. i. 290 οὐδ' ὅσον οὐδ' ἐν ὕναιρῳ ὠϊσάμην, 'I never thought, no not in dreams': *id.* ii. 190 ἄλλοτε φορβῆς οὐδ' ὅσον ἄλλοτε τυτθόν: Callim. ii. 37 οὐποτε Φοίβου θηλείης' οὐδ' ὅσσον ἐπὶ χνός ἦλθε παρειαῖς, &c. It is probably in origin elliptical; 'Not so much as a snap of the fingers.' Arist. *Wasps* 213 τί οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλην;

ἦ νωδός. The omission of the comparative (before ἦ) is strange here, though an idea of preference is slightly implied in ὥραν ἔχω. But cf. Pseudo-Phocyl. 82 καλὸν ξεινίζειν ταχέως λιταῖσι τραπέζαις ἢ πλείστοις θοίναισι βραδυνούσαις παρὰ καιρόν. So οὐδέν is used for οὐδὲν ἄλλο: Aeschines, i. 51 οὐκ ἂν ὤκνησα αὐτὸν οὐδὲν αἰτιάσθαι ἢ ὅπερ: Plutarch, *T. Gracch.* vi. οὐδὲν ἢ τὸν λιβανωτόν.

26. Ἰκαρίασι: this—the reading of the best MSS.—may now be kept. We have seen that Theocritus was in Cos for some years, and visited among other places Miletus, where his friend Nicias lived. Why should we not allow him a fishing excursion further afield as far as Icaros, where he found this splendid shell, so large that it provided a bite for each of the party of five? The shell he kept as a curio, and now gave it away on his return to his Sicilian home. Bergk's Ὑκκαρίασι (Ὑκκαρίασι, Meineke, *et alii*) would place the fishing expedition at Hyccara in Sicily (Thucyd. vi. 62).

28. 'Muses of the country side farewell, and make known to the world the songs which once I sang to those my shepherd friends' (*vid.* Introd. l. c.). νομέυσι are Theocritus' pseudo-shepherd friends in Cos, to whom he sends some of his work.



μάλα χαίρετε : cf. i. 144 ; xv. 149.

φαίνετε δ' ᾠδὰς : *Odys.* viii. 499 ὁ δ' ὀρμηθεὶς θεοῦ ἤρχετο, φαῖνε δ' ᾠδοῖν : Plato, *Phaedr.* 259 b γενομένων δὲ Μουσῶν καὶ φανείσης ᾠδῆς. The Muses must give their sanction, and 'imprimatur' to the poet's work. No exception need be taken to the form ᾠδῆ for ᾠοιδῆ here since it appears not in the bucolic song itself but in an envoi of the poet's own.

29. παρών : when in Cos.

30. The general connexion as explained, *Introd.* p. 23, is 'Give to the world my song lest I be accused of dishonesty.' ὀλοφυγγών is explained by Hesych. as φλυκτῖς ('a blister') ἐπὶ τῆς γλώσσης, and Schol. k says ὅταν αὕτη γένηται ἐπὶ τῇ γλώττῃ εἰώθασιν αἱ γυναῖκες λέγειν ὡς ἀποτεθείσάν σοι μερίδα οὐκ ἀπέδωκας, 'that you have not paid back honestly what was given into your keeping.' Theocritus is the servant of the Muses (ὑπακούς Πιερίδων, *Ap. Rhod.* iv. 1379), and has accepted as a charge upon him the inspiration which they give. Therefore he prays them to be with him and give their authority to the songs he publishes, vouching for the fair payment of the debt. φύσης then cannot be right, and we must take the conj. φύσω (Briggs and Graefe). μηκέτι, however, is right (μήπω, Ziegler). The debt has long been unsatisfied, but shall be so no longer.

34. 'Neither sleep, nor the sudden burst of spring sweeter.' ἐξαπίνης is used in place of adjective, cf. xxiv. 111 Ἀργύθεν ἄνδρες : Aratus 1094 ἡπειρόθεν ἀνὴρ : *Iliad* vi. 450 ἄλγος ὀπίσσω : Demosth. 835 ἄρδην ὀλεθρος : Arist. *Clouds* 1120 ἄγαν ἐπομβρία. When so used the noun cannot have the article, unless the adverb is placed in the attributive position, i. e. ἡ ἐπομβρία ἄγαν is not Greek.

35. It is better to take τόσσον as demonstrative, and regard the sentence as irregular in construction, cf. xii. 3-8, than to take it as relative (as), *vid.* note on xxii. 199. The sentence gains considerably in energy.

36. Cf. Horace, *Od.* iv. 3. 1 :

'Quem tu Melpomene semel  
Nascentem placido lumine videris';

but the resemblance of the rest is slight. The thought is rather like that of Propertius, iii. 16. 11 :

'Nec tamen est quisquam sacros qui laedat amantes ;  
Scironis media sic licet ire via.  
Quisquis amator erit Scythicis licet ambulet oris ;  
Nemo adeo, ut noceat, barbarus esse volet.'

The lover and the favoured of the Muses bear alike a sacred inviolable life.

## X.

There is very little evidence for the date or place of composition of this idyll. The scene is, however, probably Coan. Polybotes (l. 16) is a Coan name ; and the use of Σύραν (l. 26), and the mention of Lityrses (l. 41) are more appropriate to

the eastern islands than to Sicily. On the other hand Theophrastus states that the cactus (*vid.* l. 4) was only found in Sicily. It is one of the more realistic poems, and consists of a dialogue between two reapers, Milo and another (*Battus* acc. to Scholiast). Battus is in love and cannot work; urged by his companion he relieves himself by singing a sentimental love song to his Bombyca; but meets with small sympathy from Milo, who shows him what a labourer's song should be—a string of rustic maxims in the style of Hesiod, on crops and weather and overseers.

1. *βουκαῖε*. Fritzsche makes this a proper name, and *βοῦκος* (l. 38) a shortened form of the same. Nicander, however, certainly uses *βουκαῖος* as a common noun. *Theriaca*, v. 5 *πολύεργος ἀροτρεὺς βουκαῖός τε . . . καὶ ὀροϊτύπος*. Eustathius on *Iliad* xiii. 824 explains both *βουκαῖος* and *βοῦκος* as = *ἀγροίκος*. Schol. k on 37 says Nicander used *βοῦκος* = *βουκόλος*, and the false reading *βουκόλος* in that verse is obviously a gloss (Nicander, fr. 35 *βουκαῖοι ζεύγεσσιν ἀμορβεύουσιν ὀρήων*). It is impossible in face of this evidence to make *βουκαῖος* a proper name; and we must regard *βουκαῖος* and *βοῦκος* as a doublet like *δειλός* *δείλαιος*, *ἐρυθρός* *ἐρυθραῖος*, and probably as adjectives = *ἀγροίκος*.

*πεπόνθεις*: from *πεπόνθω*. These forms are said to be Sicilian, but are found in Greek of all ages and districts. *δεδοίκα*, Theocr. xv. 58; *πεφύκει*, xi. 1; *ἐσθήκα*, Anthol. Append. 65. In participle—*ἀνώγουσα*, Herond. vii. 101; *κεκλήγοντες*, Quint. Smyr. xii. 58, &c. (? *Iliad* xvi. 430); *ἐρρίγοντι* *εοικώς*, Hesiod, *Scut.* 227; *τεπυποντες*, Callim. iii. 61. Cf. *ἐμέμηκον*, *Odys.* ix. 438; *ἐπέφυκον*, Hesiod, *Theog.* 152; *Scut.* 76.

2. *έόν*, 'your.' The possessive pronouns become utterly confounded in late Greek: *έός* = *tuus* here and xxiv. 36; xxii. 173; Quint. Smyrn. vii. 294 = *suus* (plural), Quint. Smyrn. ii. 264 (Theocr. xxvii. 26) = *noster*, Ap. Rhod. iv. 203. There are possibly traces of this in Homer; *Iliad* xiv. 221 *σῆσι*: MS. D has *ῆσι*. So *είο* = *mei*, Ap. Rhod. ii. 635; *έοι αὐτῇ* = *mihi ipsi*, Ap. Rhod. iii. 99; *σφίσι* = *nobis*, Id. ii. 1278; *σφέτερος* = *tuus*, Theocr. xxii. 67 = *meus*, xxv. 162 = *suus* (singular), Bacchyl. iii. 36 and often (not in Homer): *ύς* = *tuus*, Callim. iii. 103 = *meus* (Mosch.) Megara 77 &c. Cf. Monro, *Hom. Gram.* § 255.

*δύνα*: for *δύνασαι*, cf. Soph. *Philoct.* 798, &c.; *έπίστα*, Pind. Cf. Rutherford, *N. Phryn.* p. 463.

*όγμον*, 'swathe'; cf. *Iliad* xi. 68:

οἱ δ' ὥς ἀμνητῆρες ἐναντίοι ἀλλήλοισι  
όγμον ἐλαύνωσιν ἀνδρὸς μάκαρος κατ' ἄρουραν  
πυρῶν ἢ κριθέων· τὰ δὲ δράγματα ταρφέα πίπτει.

Cf. *Odys.* xviii. 366 *sqq.*

3. *ἀμα λοτομεῖς*: Quint. Smyrn. viii. 279:

ὥς δ' ὅπῳτ' αἰζήοι μεγάλης ἀνὰ γουνὸν ἀλωῆς  
ὄρχατον ἀμπελόεντα διατμήξωσι σιδήρῳ  
σπερχόμενοι, τῶν δ' ἴσον ἀέξεται εἰς ἔριν ἔργον.

4. **κάκτος ἔτυψε**: cf. Philetas, fr. (quoted Introd. p. 11); Theophrastus, *H. Pl.* vi. 4. 10 states that the cactus was peculiar to Sicily, ἐν δὲ Ἑλλάδι οὐκ ἐστί. Does he include the islands in Ἑλλάς? *vid.* preface to this idyll.

5. **δεῖλαν τυ καὶ ἐκ μέσω ἄματος**. 'καί, se corrigentis est; "vesperi et a meridie eris" non significat "atque adeo,"'; Hermann, *Opusc.* v. τυ is rather contemptuous, 'what will you be like?'

ἐκ = 'after.' ἐξ ἧους λείβειν οἶνον, Hesiod, *Ἔργ.* 724.

7. **ὀψαμάτα**, 'who can reap till late.'

8. **ποθέσαι τινὰ τῶν ἀπεόντων**: masc. not neuter. Battus tries to break the subject delicately; 'have you never longed for some absent—friend?'

11. **μηδέ γε συμβαίῃ**, 'no, and may it never'; Arist. *Frogs* 1045 ET. μὰ Δί' οὐδὲ γὰρ ἦν τῆς Ἀφροδίτης οὐδέν σοι. Αἰ. **μηδέ γ' ἐπείῃ**.

**γεῦσαι**, 'to give a taste of.' **χαλεπόν**, 'a bad business.' The phrase is either a recognized proverb or modelled on such. It is noticeable that a large proportion of Greek proverbs form U U — U U — U U —, e.g. **κακὰ μὲν θρίπες κακὰ δ' ἵπες· ξύλον ἀγκύλον οὐδέποτ' ὀρθόν**· σύν Ἀθηνᾶ καὶ χέρα κίνει (God helps them that help themselves).

12. **ἔραμαι ἑνδεκαταῖος**, 'I have been in love for ten days.' The present is used as with **πάλαι**, Herond. iii. 38 ἡ **τριταῖος οὐκ οἶδεν τῆς οἰκίης τὸν οὐδόν**.

13. **ἐκ πίθω**. **παροιμία ἐπὶ τῶν ἄφθονα ἐχόντων**, Schol.; Herond. iv. 14 οὐ γάρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῦμεν.

**δῆλον**, 'it is clear'; cf. **δῆλον ὅτι** in orators.

**ἄλις ὄξος**. The accus. with ἄλις occurs rarely in Classical period, always in Alexandrian, e.g. **ἄλις ὄλβον**, Callim. i. 84.

14. **ἀσκαλα πάντα**, 'all is unhoeed before my doors.' **ἀπὸ σπόρῳ**, 'from seed-time.' Harvest began in May (see Hesiod, *Ἔργ.* 383), so this must refer to the spring sowing, when the sun enters Taurus (April 20 now); cf. Verg. *Georg.* i. 215:

'Vere fabis (beans) satio: tum te quoque, Medica (lucerne), putres  
Accipiunt sulci, et milio (millet) venit annua cura:  
Candidus auratis aperit cum cornibus annum  
Taurus.'

15. **λυμαίνεται**, 'tortures'; Arist. *Frogs* 59 **τοιούτος ἔμερός με διαλυμαίνεται**.

**ἡ Πολυβώτα**: sc. παῖς. The slave girl of Polybotes, not the daughter.

16. **παρ' Ἱπποκίωνι**, 'in Hippocion's farm'· cf. xiv. 14.

17. Solon, xiii. 27:

τοιαύτη Ζηνὸς πέλεται τίσις, . . . . .

αἰεὶ δ' οὐ ἔλληθε διαμπερές, ὅστις ἀλιτρὸν  
θυμὸν ἔχρη.

Schol. k **παροιμῶδες ἐπὶ τῶν διδόντων δίκην τῆς ἀμαρτίας**, 'your sin has found you out.' **πάλαι** is to be joined with **ἐπεθύμεις**, what

you desired *before*. *πάλαι* can refer to comparatively recent events; see Soph. *O. T.* εἶπον ὥς δοίην *πάλαι*. Milo regards Battus' attainment of his desire as a heaven sent punishment for his sins.

18. *μάντις καλαμαία*: a grasshopper (cf. use of *σερῖφος*, Liddell and Scott, s.v.). So Milo calls *Bombyca* from her bony leanness.

*τὰν νύκτα*: accus. of time.

*χροῖξεται* = *συγκοιμηθήσεται*, *vid.* Hiller and Paley, *ad loc.*

19. *αὐτός*, 'alone'; cf. ii. 89; Arist. *Acharn.* 504 *αὐτοὶ γὰρ ἔσμεν*.

22. *καὶ τι κόρας*, 'and strike up a love song to your girl.' The gen. *κόρας* depends on *μέλος*: cf. Pind. *Isth.* i. 21 Ἰολάου ὕμνῳ; Demosth. *De Cor.* § 100 *στρατείας ὥς ἀπάσας τῆς τῶν Ἑλλήνων σωτηρίας πεποιήται ἥ πόλις* where *τῆς σωτηρίας* depends on *στρατείας*.

*ἄδιον οὕτως ἐργαξῇ*: song will relieve your thought and you will work the better; so Propert. i. 9, *ad fin.* 'dicere quo pereas saepe in amore levat.'

24-37. The song falls naturally into couplets, as that in *Idyll* iii into groups of three lines, *Introd.* p. 39.

24. *συναείσατε*: *vid.* on ix. 28.

*μοι* is governed by the *συν-*; cf. Thucyd. viii. 16 *ἐνγκαθήρουν αὐτοῖς*, &c.

25. *ποιείτε* (k): Theocritus has the first syllable short, viii. 18; x. 38; iii. 9, 21; xxix. 24; xiv. 70. The MSS. vary in each case between *ποιεῖν* and *ποιεῖν*.

27 *sq.* Cf. Lucretius, iv. 1151 *sq.*; Longus, i. 16 *μέλας εἰμί· καὶ γὰρ ὁ ἰάκινθος· ἀλλὰ κρείττων*: Nonnus, xxxiv. 118:

Χαλκομέδην μὲν ἅπαντες· ἐγὼ δέ σε μόνος ἐνίψω  
Χρυσομέδην ὅτι κάλλος ἔχεις χρυσέης Ἀφροδίτης.

28. *ἃ γραπτὰ ἰάκινθος*. The iris sprang from the blood of the dead Hyacinthus, slain by Apollo, and bore on its edge the letter *Υ*: Verg. *Ecl.* iii. 106; Milton, *Lycidas*:

'His bonnet sedge,  
Inwrought with figures dim, and on the edge  
Like to that sanguine flower inscribed with woe.

A second legend made the flower spring from the blood of Ajax, and interpreted the writing as *αἶ αἶ*. Euphorion, fr. 36:

πορφυρέη ἰάκινθε, σὲ μὲν μία φῆμις αἰοιδῶν  
Ῥοιτεῖης ἀμάθοισι δεδουπότος Αἰακίδαο  
εἶαρος ἀντέλλειν γεγραμμένα κωκυύσαν.

29. *τὰ πρῶτα λέγονται*, 'they are chosen to be the first in the garlands.' The subject is *τὸ ἶον καὶ ἃ ἰάκινθος*. For *τὰ πρῶτα* cf. Arist. *Frogs* 421:

νυνὶ δὲ δημαγωγεῖ  
ἐν τοῖς ἄνω νεκροῖσι,  
κάστῃν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας.

= the pick of the rascals.



31. ἐπὶ τίν: cf. ii. 40.

32, 33. 'Would that I had the fabled wealth of Croesus: our statues would be standing in gold to Aphrodite.' ἀνακείσθαι used for passive of ἀνατίθεμαι (middle). For the use with the person whose statue is dedicated as the subject cf. Lyeurgus, *In Leocr.* § 51 ἐν ταῖς ἀγοραῖς ἀθλητὰς ἀνακειμένους: Plato, *Phaedr.* 236 b πλείονος ἄξια εἰπὼν τῶν Λυσίου παρὰ τὸ Κνυελιδῶν ἀνάθημα σφυρήλατος ἐν Ὀλυμπίᾳ στάθῃτι. The protasis of the condition is supplied by a wish; cf. *Odys.* i. 265, &c.; Theocr. v. 44. The form of wish must of course be assimilated to the form of if-clause which would have been used. Hence Paley's εἴη ὅσα is ungrammatical.

34. 'You with your flute and a rose or apple; I with fine dress and new shoes on my feet.'

ἢ μᾶλον τυ: so Ahrens with the best MSS. The Vulgata ἢ τύγε μᾶλον gives a better rhythm, but does not give a sufficiently prominent place to the pronoun.

τὼς αὐλῶς: cf. l. 16. In the second line καινόν is usually supplied to σχῆμα from καινάς, but σχῆμα by itself means a fine dress. Alciphr. i. 34 ἐξ οὗ φιλοσοφεῖν ἐπενόησας σεμνός τις ἐγένον . . . εἶτα σχῆμα ἐλὼν καὶ βιβλίδιον μετὰ χεῖρας εἰς τὴν Ἀκαδημίαν σοβεῖς (Wuestemann). The Scholiast (and some modern editors) take σχῆμα of a dancer's poise; it could not mean this without further definition. It is probably merely confusion on the Scholiast's part that makes him write ἐγὼ δὲ καλὸν ἄνθος εἶχον ἄν. If anything were lost it would have to be two lines, and the symmetry of sense and style would not allow of this.

35. ἀμύκλας: Amyclean shoes. Things are constantly called from the place of their origin, e.g. Ἀχαϊκάς (fettters), Herond. v. 61, in English, 'Hollands,' 'Newfoundlands,' 'Skyes,' 'St. Bernards,' 'Havannas.'

36. ἀστράγαλοι: 'instar talorum eburneorum,' Fritzsche; cf. xxviii. 13.

37. τρύχνος. Photius, *Lex.* τρύχνον καὶ παρὰ τὴν παροιμίαν ἀπαλῶτερος τρύχνου παρὰ τὸν ὁ Κωμικός φησι εἰμὶ μουσικώτερος τρύχνου: Theophrastus, *H. Pl.* ix. 11 calls it τρύχνος ὑπνώδης, and says that mixed with wine it formed a narcotic (Hiller). The point of the comparison lies in the soft soothing tone of the voice: 'Her voice was ever soft, Gentle and low' (*King Lear*).

38. ἐλελήθει. This pluperfect form becomes common in place of the aorist, Lucian, *Νεκνομ.* 486 ἐλελήθει Μένιππος ἡμᾶς ἀποθανόν. So with other verbs: ἐπεὶ παρεληλύθειμεν, Lucian, *V. H.* ii. 29; ὥστε αὐτίκα ἐπεπτώκει, *Id. Tox.* 16; ἔνθα καταδεδεμένον κατελείπει τὸν ἵππον, *ib.* 49; ἐπεὶ ἐδεδείπνητο, *ib.* 25.

βούκος: see note on line 1. Hiller objects to the absence of the article if the word is taken as a common noun, but unnecessarily. Milo means 'a labourer,' not 'the labourer.'

39. τὰν ἰδέαν . . . ἐμέτρησεν, 'he measured off the tune'; Lucian, *Imagg.* 14 τὸ γὰρ τῆς τε ἁρμονίας ἀκριβέστατον διαφυλάττειν, ὥς μὴ παραβαίνειν τι τοῦ ῥυθμοῦ ἀλλ' εὐκαίρῳ τῇ ἄρσει καὶ θέσει διαμετρήσθαι τὸ ᾄσμα (Fr. Jacobs); cf. Plato, *Theaet.* 175 *ad fin.*

40. τῷ πώγωνος: gen. after exclamation; cf. iv. 40.



ἀνέφουσα. Greek of the Classical period would have said ἔφουσα. ἀναφύω is common from 300 B.C., Ap. Rhod. ii. 1212 ὄφτις . . . ὃν αὐτὴ γαί' ἀνέφυσσε Κανκάσου ἐν κνημοῖσι. The sense of the line is 'Alas that I am a bearded man, and so inferior to him!' in mockery, as his whole behaviour shows.

41. Λιτύερσα. Lityerses was son of Midas, king of Celaenae in Phrygia. After hospitably entertaining strangers he made them reap with him, and such as could not equal him in work he slew. Hercules finally ended him. Athenaeus 619 a says merely that the harvesters' song was called the Lityerses; and Photius, i. 54 speaks of Λιτύερσιν ᾠδὴν τινα ἣν ἄδουσιν οἱ θερίζοντες ὡς ἐπίσημόν τινα γεγονότα τῶν παλαιῶν τὸν Λιτύερσαν. It seems then that according to the popular version Lityerses was merely a hero of agriculture, and barbarity was not ascribed to him (see Wuestemann's note). Milo's song is intended as a representation of the traditional popular songs of Theocritus' day; it is not to be regarded as Milo's own invention.

42-55. The lines form seven couplets of maxims strung together without any close connexion as in Hesiod, Ἔργ. 706-764.

44. ἀμαλλοδέται, 'binders,' here and *A. Pal.* x. 16 for ἀμαλλοδετῆρες. The form in -ης is usual in nom. sing.; that in -ηρ in other cases, in hexameter and lyric verse (*K. Lehrs*, praef. Oppian, ed. Didot, p. vi).

45. σῦκινοι ἄνδρες, 'useless fellows.' The fig-tree was useless for timber, *Hor. Sat.* i. 8. 1 'inutile lignum.'

ἀπώλετο χούτος ὁ μίσθος, 'that hire is a dead loss'; Theophrast. *Char.* ix. καὶ φίλῳ δὲ ἔρανον κελεύσαντι εἰσενεγκεῖν εἰπεῖν ὅτι οὐκ ἂν δοίη, ὕστερον ἤκειν φέρων, καὶ λέγειν ὅτι ἀπόλλυσσι καὶ τοῦτο τὸ ἀργύριον.

εἴποι. The optative in final sentence in primary sequence becomes very common in Alexandrian and later writers, especially Lucian (*Madvig, Adv.* i. 682); Ap. Rhod. i. 660, 1005, 490 εἰ δ' ἄγε δὴ . . . δῶρα πόρωμεν ἱν' . . . ἐκτοθι πύργων μέμναιεν: cf. Theocr. xxiv. 100.

46, 47. ἂ τομά. The sheaf is to be turned with the cut end of the stalk to the west wind, in order that the grain may be dried and fattened. Cf. *A. Pal.* 6. 53:

Εὐδημος τὸν νηὸν ἐπ' ἀγροῦ τόνδ' ἀνέθηκα  
τῶν πάντων ἀνέμαν ποιτάτῳ Ζεφύρῳ.  
εὐξαμένῳ γὰρ ὃ γ' ἦλθε βοαθῶς ὄφρα τάχιστα  
λικμήσῃ πεπόνων καρπὸν ἀπ' ἀστυχύων.

48. 'When winnowing avoid sleep in the noontide.'

τὸ μεσαμβρινόν: cf. i. 15. The precept is given generally, not addressed to the winnowers; hence absence of article, and the use of the accusative, Hesiod, Ἔργ. 753 μηδὲ γυναικίῳ λουτρῷ χρῶα φαιδρύνεσθαι ἀνέρα: then 755 μηδ' ἱεροῖσιν ἐπ' αἰθομένοισι κυρήσας μωμέειν αἰδέηλα (addressed to Perses, hence nominative). Hermann alters the text to φεύγοι . . . ὕπνος (so Hiller, Ziegler) without any need.

49. τελεθεῖ. πέτεται (*C. Hartung*) possibly right.

50. ἀρχεσθαι δ' ἀμῶντας. The δέ is justified here since this

precept attaches closely to the preceding couplet, and is in contrast to it. Hermann (Ziegler, Meineke, Hiller, Fritzsche) reject it and read ἀρχεσθ' ἀμύοντας.

52. οὐ μελεδαίνει, 'he does not trouble about the filler of the glass, for he has to spare.' μελεδαίνω with accus. here, as Archiloch. 8 ἐπίρρησιν μελεδαίνων, with gen. in ix. 12; *vid.* Index, Accusative.

53. τὸν προπιεῖν ἐγχεῦντα: Herond. vi. 77 γλυκὺν πιεῖν ἐγχεῦντα: Herod. iv. 172 ἐκ τῆς χειρὸς διδοῖ πιεῖν. The MSS. have τὸν τὸ πιεῖν ἐγχεῦντα. Fritzsche supports this by *A. Pal.* xii. 34 εἰς ἔφερεν τὸ πιεῖν (his drink), but both are to be emended. The infinitive with the article cannot stand for a concrete noun and be = τὸ ποτόν. In Plato, *Rep.* 439 b ἄγειν ὥσπερ θηρίον ἐπὶ τὸ πιεῖν it = a verbal noun 'drinking'; Soph. *Ajax* 555 ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης = rejoicing and sorrowing; cf. Aesch. *Agam.* 498 τὸ χαίρειν μᾶλλον ἐκβάξει λέγων: Isocr. 85 ο ἐξεστηκὼς τοῦ φρονεῖν. It can be used freely in consecutive sense when *negatived*, Aesch. *Agam.* 15 τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν ὕπνω, so that though we could say καλύει τὸ μὴ πιεῖν ἐμέ we could not say ἐγχεί τὸ πιεῖν ἐμέ, 'so that I drink.' Lastly it can be used dependent on nouns, as Lucian, i. 457 οὐδεμία μηχανὴ τὸ διαφυγεῖν αὐτούς. None of these uses in the least justifies τὸ πιεῖν ἐγχεῦντα. προπιεῖν is nearer MSS. than πιεῖν Herm. or τι πιεῖν: *vid.* also Jannaris, *Hist. Greek Gram.* p. 580.

57. λιμηρόν, 'starveling,' *A. Pal.* vi. 287:

κακῶν λιμηρὰ γυναικῶν  
ἔργα, νέον τῆκεν ἄνθος ἐπιστάμενα.

## XI.

We have seen in *Idylls* vi and viii that Theocritus imagined to himself a legendary past of the country side and country character. The heroes Daphnis, Menalcas, and Damoetas sang in rivalry, as did the shepherds of Cos and Sicily in the year 280, and their times were not far different from the modern in tone. Here the heroic mask is stripped away completely. The giant Polyphemus is no more the cannibal brute of the *Odyssey*, but an uncouth boor; huge and ugly still, above the mortals in loving a nymph, but at the last only a Brocken-shadow of Comatas.

The theme of the 'Cyclops and Galatea' was a favourite, and was treated in verse by Philoxenus (Bergk, fr. 8), Hermesianax, Theocritus, Callimachus, and Bion, besides whom the author of the *Epit. Bionis* alludes to the story (see Rohde, *Der Griech. Roman*, p. 74). We do not know how Philoxenus and Hermesianax dealt with the story. In Theocritus it forms, like *Idyll* xiii, the illustration of a text, 'There is no remedy in science against the plague of love'; even heroes like Heracles were subject to it; nay, even that old

hero of Sicily, the Cyclops Polyphemus, was as love-sick as any one of us, and found solace in song alone. The object of the poem is therefore not to present to us a burlesque pastoral, but to combine with certain grotesque features a pathos and feeling of pity.

Like *Iliad*. xiii the poem is addressed to Nicias, whose profession is gently satirized. The doctor answered the poem with one of which the opening lines are preserved:

ἦν ἄρ' ἀληθὲς τοῦτο Θεόκριτε· οἱ γὰρ ἔρωτες  
πολλοὺς ποιητὰς ἐδίδαξαν τοὺς πρὶν ἀμούσους.

Bion would seem to have softened down the rougher features of the sketch and to have made his Cyclops sing more daintily, if we may judge from the four lines left of his poem:

αὐτὰρ ἐγὼ βασεῦμαι ἑμὴν ὁδὸν ἐς τὸ κάταντες  
τῆνο ποτὶ ψάμαθόν τε καὶ αἰὶνα ψιθυρίσδων,  
λίσσόμενος Γαλάτειαν ἀπηνέα· τὰς δὲ γλυκείας  
ἐλπίδας ὑστατίῳ μέχρι γήραος οὐκ ἀπολείψω.

Callimachus' work is an epigram less on Polyphemus' than on Theocritus' poem (*Epig.* xlv):

ὥς ἀγαθὸν Πολύφαμος ἀνέυρετο τὰν ἐπαιδὴν  
τῶραμένῳ· καὶ Γᾶν οὐκ ἀμαθὴς ὁ Κύκλωψ·  
αἱ Μοῦσαι τὸν ἔρωτα κατισχναίνοντι, Φίλιππε.  
ἦ πανακὲς πάντων φάρμακον ἂ σοφία.  
τοῦτο δοκέω, χά λιμὸς ἔχει μόνον ἐς τὰ πονηρὰ  
τῶγαθὸν ἐκκόπτει τὰν φιλόπαιδα νόσον, &c.

Besides these poets Ovid (*Metam.* xiii. 789) has imitated the poem (*vid.* notes on this idyll); but according to his wont has expanded all the phraseology to very weariness.

On date, &c., see *Introd.* p. 23.

1, 2. πεφύκει: see on x. 1.

The words φάρμακον . . . ἔγχριστον . . . ἐπίπαστον are chosen in view of Nicias' profession (cf. 5 and 80).

ἐπίπαστον is explained by *Iliad* xi. 515 ἐπὶ τ' ἥπια φάρμακα πᾶσσειν.

For ἔγχριστον cf. Aesch. *P. V.* 480; Eurip. *Hippol.* 516. The metaphor of φάρμακον is common; Bion, xiv:

μολπὰν ταὶ Μοῖσαι μοι αἰὲ ποθέοντι διδοῖεν  
τὰν γλυκερὰν μολπὰν τᾶς φάρμακον ἄδιον οὐδέν

ISOER. 167 c ταῖς ψυχαῖς ταῖς ἀγνοούσαις καὶ γεμούσαις πονηρῶν ἐπιθυμιῶν οὐδὲν ἐστὶν ἄλλο φάρμακον πλὴν λόγος.

3. κοῦφον . . ., 'but light it is and sweet among men.' κοῦφον is not = κουφίζον: but = gentle and painless. Cf. Pind. *P.* iii. 6 τέκτων νωδυνίαν ἄμερος (cf. Aesculapius); Horace, *Odes* i. 32. 15 'dulce lenimen'; Pind. *P.* iii. 91:

τοὺς μὲν μαλακαῖς ἐπαιδαῖς  
ἀμφέπων, τοὺς δὲ προσανέα πίνοντας, &c.

4. ἐπὶ here = *among*, not 'in power of.' Cf. *Odys.* xiii. 59 :

γῆρας  
ἔλθη καὶ θάνατος, τὰ τ' ἐπ' ἀνθρώποισι πέλονται :

Bacchyl. vii. 8 :

ῥῶ δὲ σὺ πρεσβύτατον νείμης γέρας  
νίκας, ἐπ' ἀνθρώποισιν ἔνδοξος κέκληται.

6. ταῖς ἐννέα δῆ : cf. *Epig.* x ; on Nicias as a poet, *vid.* *Introd.* p. 13.

7. οὕτω γοῦν, 'Twas thus at least that Polyphemus eased his pain.'

ῥάιστα : cf. v. 81 ; *Timo*, fr. 41 (Brunck) πῶς ποτ' ἀνὴρ ἔτ' ἄγεις ῥῆστα μεθ' ἡσυχίης.

ὁ παρ' ἁμῖν. These words cannot be taken as evidence that the poem was written in Sicily. In *Xenoph. Hellen.* iii. 4. 5 Agesilaus when in *Asia* says, ἐν τῇ παρ' ἡμῖν Ἑλλάδι, i.e. in the Greece from which we come. But the words obviously do imply that Theocritus was a native of Sicily.

8. ὥρχαῖος : cf. *Callim. Ep.* 59 ὥρχαῖος Ὀρέστας.

10. ἦρατο δέ, &c. He loved not with apples nor roses, nor locks of hair, but with real fits of madness, i.e. not with what men call a wild passion, but with a fiercer madness.

μάλοις : cf. vi. 7.

ῥόδω : collective singular ; *vid.* note on xiv. 17.

11. ὀρθαῖς μανίαις : cf. *Aelian, H. An.* xi. 32 ἑκφρων γενόμενος εἰς τε ὀρθὴν μανίαν καὶ ὡς τὰ μάλιστα ἰσχυρὰν ἐκφοιτᾷ (*Fritzsche*) ; cf. *Lucian, Tox.* xv. καταβαλὼν ἑαυτὸν εἰς τοῦδαφος ἐκυλινδετο καὶ λύττα ἦν ἀκριβῆς τὸ πρᾶγμα.

12. The lines are imitated in a pretty epigram ; *A. Pal.* vii. 173 (? *Leonidas*) :

αὐτόμαται δεῖλα ποτὶ τωῦλλιον αἰ βόες ἦλθον  
ἐξ ὄρεος πολλῇ νειφόμεναι χιόνι  
αἰαί, Θηρίμαχος δὲ παρὰ δρυὶ τὸν μακρὸν εὐδαι  
ὑπνον' ἐκοιμήθη δ' ἐκ πυρὸς οὐρανίου.

Cf. *Verg. Ecl.* iv. 21. αὐταῖ alone.

14. αἰδῶν αὐτοθ' ἐπ' αἰόνος, 'singing his Galatea there on the weed-strewn shore.' Cf. the picture of Odysseus on the desolate coast of Calypso's island :

ἤματα δ' ἅμ πέτρῃσι καὶ ἡϊόνεσσι καθίζων  
πόντον ἐπ' ἀτρύγετον δερκέσκετο.—*Odys.* v. 156.

αὐτόθ' is for αὐτόθι elided as in *Odys.* x. 132, &c. The MSS. have αὐτοῦ, αὐτῶ, or αὐτός, but αὐτῶ in Doric = αὐτόθεν, thence not *there*. Hence *Ahrens*, αὐτῶ ἀπό (*Dial. Dor.* 375), but this gives an awkward order, or αὐτεῖ ἐπί, introducing a new dialect form. αὐτόθ' explains the variant. αὐτοῦ was written as gloss and altered to αὐτς or αὐτῶ.

16. τό οἱ ἦπατι. The antecedent to τό is ἔλκος. Cf. *Syrinx*, ὅς Μοῖσα λιγὺ πᾶξεν ἰοστεφάνω ἔλκος : *Iliad* xvi. 511 ἔλκος, ὃ δὴ μιν Τεῦκρος ἐπessύμενον βάλεν ἰφῶ ; *Pind. Pyth.* ii. 167 ἔλκος ἐὰ καρδίᾳ ἐνέπαξαν. The phrase is partly Homeric ; *Odys.* xxii. 83 ἐν δέ οἱ ἦπατι πῆξε θοὸν βέλος.

19 *sqq.* The opening of this song has found many imitators. Verg. *Ecl.* vii. 37:

‘Nerine Galatea, thymo mihi dulcior Hyblae,  
Candidior cyenis, hederā formosior alba’

(following as usual even the rhythm of Theocritus’ lines). Ovid, *Met. loc. cit.* ‘Candidior folio nivei, Galatea, ligustri, &c.’, the comparison running through nineteen lines. Gay, in *Acis and Galatea*:

‘O ruddier than the cherry,  
O sweeter than the berry,  
O nymph more bright than moonshine night  
Than kidlings blithe and merry.’

On the balance and symmetry of the lines, *vid.* Introd. p. 39.

20. πακτάς: ‘Mollior lacte coacto’ (Ovid, *loc. cit.*); Lucian, *Ἐνάλ. Διάλ. Doris to Galatea*, καίτοι τί ἄλλο ἐν σοὶ ἐπαινέσαι εἶχεν (the Cyclops) ἢ τὸ λευκὸν μόνον; καὶ τοῦτο οἶμαι ὅτι ξυνήθης ἐστὶ τυρῶ καὶ γάλακτι. Diodorus says that Tyro was so called διὰ τὴν λευκότητα καὶ τὴν τοῦ σώματος μαλακότητα (Renier).

21. σφριγανωτέρα, ‘more plump than ripening grape’; *vid.* note on xxvii. 9, and J. A. Hartung on this line.

22. αἶθ’=αἶθι. αἶθι in Homer=ἐνθάδε (*Odys.* v. 208), but in Alexandrine poets is used for αἶθις or αἶ, with the meaning ‘again,’ ‘in turn’ (not ‘a second time’); Callim. iii. 241:

ἄρχήσαντο  
πρῶτα μὲν ἐν σακέεσσιν ἐνόπλιον, αἶθι δὲ κύκλω  
στησάμεναι χορὸν εὐρύν.

(Homer uses αἶτε in this sense, *Odys.* xxii. 5; *Iliad* i. 237); cf. i. 112. The -ι- is elided as in *Iliad* xii. 85, &c. The couplet then connects with 19, ‘Why dost thou reject thy lover . . . but come in turn when sleep possesses me, but straight art gone when sleep doth dischain me.’

23. ὕπνος ἀνῆ μὲ: *Odys.* vii. 289 καὶ μὲ γλυκὺς ὕπνος ἀνήκεν. Cf. *Odys.* ix. 333.

25. τεοῦς: Dialect, 50 c.

26. ὑακίνθινα φύλλα: cf. xviii. 39.

27. ἐγὼ δ’ ὀδόν: *Odys.* vii. 30 ἐγὼ δ’ ὀδὸν ἡγεμονεύσω.

ἐξ ὄρεος, ‘on the hills.’ Vergil adapts and makes a pretty picture, *Ecl.* viii. 38:

‘Saepibus in nostris parvam te roscida mala—  
Dux ego vester eram—vidi cum matre legentem.  
Alter ab undecimo tum me iam acceperat annus;  
Iam fragilis poteram a terra contingere ramos.’

28. παύσασθαι: sc. ἐρῶν. Beware of joining παύσασθαι ἐσιδών. Verbs of *ceasing* and *beginning* take the present participle, never the aorist. Tr. ‘Having seen thee, from that time onward I cannot even yet cease to love.’



πα = πω. For the conjunction of οὐδέ πω νῦν, cf. Isocr. 94 b ὥστε μηδέ πω νῦν ἐξιτήλους εἶναι τὰς συμφοράς.

29. τὴν δ' οὐ μέλει : cf. iii. 52.

33. εἷς δ' ὀφθαλμὸς ἔπεστι : cf. Hesiod, *Theog.* 142 μῶνος δ' ὀφθαλμὸς μέσσω ἐνέκειτο μετώπῳ : Lucian, *Ἐνάλ.* Διάλ. 1 (i. 288) ὁ ὀφθαλμὸς ἐπιπρέπει τῷ μετώπῳ οὐδὲν ἐνδεέστερον ὀρῶν ἢ εἰ δὴ ἦσαν. These passages show that ἐπὶ τῷ μετώπῳ is to be supplied with ἔπεστι, and support that word against ὕπεστι (Warton's conject. adopted by Ziegler). Callim. iii. 52 πᾶσι δ' ὑπ' ὀφρὺν φάεα μουνό-γληνα σάκει ἴσα τετραβοείῳ.

34. οὗτος τοιοῦτος ἑὼν, 'but this Cyclops, though he be such, keeps a thousand cattle.'

οὗτος (MSS. *alii*, *ωὐτός*) is contemptuous. 'This fellow whom you despise.'

τοιοῦτος ἑὼν, 'such as I have described.' Demosth. xxv. 64 ἀλλ' ὅμως τοιαῦτα πράττων καὶ τοιοῦτος ὢν ἐν ἀπάσαις ἀεὶ βοᾷ ταῖς ἐκκλησίαις.

36. οὔτ' ἐν θέρει, κ. τ. λ. Another Homeric ending, of which Theocritus has several in this idyll. *Odys.* xii. 75 :

οὐδέ ποτ' αἶθρη  
κείνου ἔχει κορυφὴν οὔτ' ἐν θέρει οὔτ' ἐν ὁπάρῃ.

37. χειμῶνος ἄκρῳ : in the *depth* of winter. Cf. Soph. *Ajax* 285 :

ἄκρας νυκτός, ἥνιχ' ἔσπεροι  
λαμπτήρες οὐκέτ' ἦθον.

Jebb's note *ad loc.*, ἄκρα νύξ, ἄκρα ἑσπέρα, &c., usually mean 'at the fringe of night, evening.' Cf. the adjectives ἀκρόνυχος, ἀκρέσπερος (*Theocr.* xxiv. 77) ; cf. Aratus 775 :

ἄλλα δ' ἀνερχόμενος, τότε δ' ἄκρῃ νυκτὶ κελεύων  
ἡέλιος (ἐρέει).

ταρσοί : *Odys.* ix. 219 :

ταρσοὶ μὲν τυρῶν βρῖθον στείνοντο δὲ σηκοὶ  
ἀρνῶν ἡδ' ἐρίφων.

Verg. *Ecl.* ii. 21.

38. ὥς οὔτις, 'as none else.' Ar. *Plutus* 901 :

X. σὺ φιλόπολις καὶ χρηστός ; Σ. ὥς οὐδεὶς γ' ἀνὴρ.

39. τὴν . . . ἀείδων, 'singing thee, my dear sweet-apple, and myself together.'

τὴν, cf. 69, is accusative ; *vid.* Dial. § 2.

ἀμᾶ (cf. ix. 4) : a Doric form for ἄμα. Ahrens, *Dial. Dor.* pp. 372 and 34.

γλυκύμαλον : Sappho, fr. 93 :

οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρῳ ἐπ' ὕσδῳ  
ἄκρον ἐπ' ἀκροτάτῳ· λελάθοντο δὲ μαλοδρόπῃς  
οὐ μὰν ἐκλελάθοντ' ἀλλ' οὐκ ἐδύναντ' ἐπικέσθαι.

40. νυκτός ἁωρί : cf. xxiv. 38. For the genit. cf. ii. 119 ; Xen. *Hellen.* ii. 1. 23 ἡμέρας ὑψὲς ἦν.

τρέφω δέ τοι: Ovid, *Met.* xiii. 834:

‘Inveni geminos qui tecum ludere possint  
Inter se similes, vix ut dignoscere possis,  
Villosae catulos in summis montibus ursae:  
Inveni et dixi “dominae servabimus istos.”’

41. *μνηοφόρος*, ‘crescent-marked,’ i.e. with a white crescent mark on the forehead, as Horace describes a calf (*Odes* iv. 2. 57):

‘Fronte curvatos imitatus ignes  
Tertium Lunae referentis ortum,  
Qua notam duxit, niveus videri,  
Cetera fulvus.’

*Iliad* xxiii. 455; Moschus, *Europa* 86:

τοῦ δ' ἦτοι τὸ μὲν ἄλλο δέμας ξανθότριχον ἔσκεν  
κύκλος δ' ἀργίρεος μέσσω μάρμαϊρε μετώπῳ.

The MSS. *μαννοφόρος* would mean ‘wearing collars,’ but a rare natural beauty is obviously required.

42. *ἀφίκευσο* = *ἀφίκευ*. The form is stated by the Scholiast to be Syracusan, but is not known beyond this passage, and cannot be considered certain. This idyll contains a rougher form of dialect than the others: *τεοῦς*, l. 25; *τίν*, l. 39.

43. *τὰν γλαυκὰν δὲ θάλασσαν ἕα*: note the expressive vowel alliteration on the broad open *-a-*, giving the dull roar of the sea. (‘The league long roller thundering on the reef.’) Vergil translates the line, but less well than usually: ‘Huc ades; insani feriant sine litora fluctus.’—*Ecl.* ix. 43.

*ὀρεχθεῖν*: probably of sound = *ρόχθειν* (*Odys.* v. 402 *ρόχθει γὰρ μέγα κύμα ποτὶ ξερὸν ἡπείροιο*), but if so Theocritus has given the word a new sense. In *Iliad* xxiii. 30 it = to gasp, *βόες ὀρέχθεον ἀμφὶ σιδήρῳ*: Eustath. *ad loc.* *μίμημά ἐστι τραχέος ἤχου ἐν τῷ σφάξεσθαι βυθῷ*. Θεόκριτος δὲ ἐπὶ τῆς θάλασσης τίθησι τὴν λέξιν καθ' ὁμοιότητα τοῦ *ρόχθει* γὰρ μέγα κύμα: Arist. *Clouds* 1368 *πῶς οἶεσθέ μου τὴν καρδίαν ὀρεχθεῖν*; and Oppian, *Hal.* ii. 583 *ἐνδον ὀρεχθεῖ κραδίη* use it in sense of ‘gaspings’; *vid.* Liddell and Scott, *s.v.*

47. *πολυδένδρεος Αἴτνα*: Pind. *P.* i. 53 *Αἴτνας ἐν μελαμφύλλοις κορυφαῖς*: *ib.* 38 *νιφόεσσ' Αἴτνα πανετες χιόνος ὀξείας τιθῆνα*.

49. *τίς κα τῶνδε . . . ἔλοιτο*; ‘who would prefer the sea and waves to this for his possession?’ Verg. *Ecl.* ix. 39 ‘Huc ades, o Galatea; quis est nam ludus in undis?’

*ἔλοιτο* takes the gen. *τῶνδε* from the idea of preference contained in the verb, Soph. *Philoct.* 1100:

εὐτέ γε παρὸν φρονῆσαι  
τοῦ λῶονος (vel τοῦ πλέονος) δαίμονος εἴλου τὸ κάκιον αἰνεῖν.

Cf. *βούλομαι ἦ*.

51. *ἀκάματον πῦρ*: cf. *Odys.* xx. 123 *ἐπ' ἐσχάρῃ ἀκάματον πῦρ*.

*ὑπὸ σποδῷ*: cf. Callim. *Ep.* 44 *πῦρ ὑπὸ τῇ σποδιῇ*: *Odys.* v. 488:

ὥς δ' ὅτε τις δαλὸν σποδιῇ ἐνέκρυψε μελαίνῃ  
ἀγροῦ ἐπ' ἐσχατιῆς, ᾧ μὴ πάρα γείτονες ἄλλοι  
σπέρμα πυρὸς σώζων, ἵνα μὴ ποθεν ἄλλοθεν αὔρῃ.

52, 53. καίόμενος δὲ . . . ἀνεχοίμαν, 'and fain would I endure that thou shouldst burn my very soul and that one eye.' There is a quaint confusion of the ideas of literal burning and of the fire of love.

τεῦς = σοῦ, Dialect, § 2.

ἀνεχοίμαν: *vid.* on xvi. 67.

54. ὦμοι, ὃ τ' οὐκ ἔτεκεν, 'alas that I was not born with fins that I might have dived down to thee.' ὃ τ' is for ὃ τε not ὃ τι: cf. xvi. 9; xviii. 11; xi. 79. This is shown by the fact that whereas there is no certain example of ὅτι elided, we have ὃ, ὅ, τε, ὅτι used indifferently in Epic, *Iliad* xvi. 433:

ὦμοι ἐγών, ὃ τε μοι Σαρπηδόνα, . . .  
μοῖρα . . . . . δαμῆναι.

*Odys.* xix. 543 ὀλοφυρομένην ὃ μοι αἰετὸς ἔκτανε χῆνας. With elision *Odys.* viii. 299 γίγνωσκον, ὃ τ' οὐκέτι φυκτὰ πέλοντο: cf. *ib.* 78. Similarly *Iliad* xvi. 35:

γλαυκὴ δέ σε τίκτε θάλασσα  
. . . . . ὅτι τοι νόος ἐστὶν ἀπηνής.

*Odys.* xxi. 254:

τοσσύνδε βίης ἐπιδευέες εἰμὲν  
ἀντιθέου Ὀδυσῆος, ὃ τ' οὐ δυνάμεσθα τανύσσαι  
τόξον.

Cf. Theocr. xviii. 11: *Odys.* xviii. 332:

ἦ ῥά σε οἶνος ἔχει φρένας, . . . . .  
. . . . . ὃ καὶ μεταμάνια βάξεις.

In Arist. *Frogs* 22 ὅτε is used as often *causally*:

οὐχ ὕβρις ταῦτ' ἐστὶ . . .  
ὅτ' ἐγὼ μὲν ἄν Διόνυσος . . .  
αὐτὸς βαδίζω.

55. ὥς κατέδυν, 'that I might have dived,' Soph. *O. T.* 1392:

τί μ' οὐ λαβὼν  
ἔκτεινας εὐθύς, ὥς ἔδειξα μήποτε;

Goodwin, *M. and T.*

56. κρίνα: not the lily but the snowdrop, as the naive admission of 58 shows.

60, 61. νῦν μάν, 'but now,' i.e. as things now are, since I cannot live in the water like a fish I will do the best I can and learn to swim, if I can get any one to teach me. Line 61 seems to be a reminiscence of *Odys.* ix. 125:

οὐ γὰρ Κυκλώπεσσι νέες πάρα μιλοπάργοι,  
οὐδ' ἄνδρες νηῶν ἐνὶ τέκτονες, οἳ κε κάμοιεν  
νηῆας ἐυσσέλμους.

The Cyclops had no knowledge of life in or on the sea. A touch of humour is added when we remember that the stranger who

came sailing with his ship to the Cyclops' island after this was Odysseus who found other work than to teach Polyphemus swimming. The reading of 60 is hopelessly uncertain; *vid.* note crit. *μεμαθεῖν* for *μεμαθήσομαι* is defended by Meineke who quotes *A. Pal.* xii. 120 *μαχήσομαι οὐδ' ἀπεροῦμαι* (=ἀπερήσομαι). But ἀπεροῦμαι seems only to be a barbarous middle for ἀπερῶ, and in any case would not be a parallel for this 'second future'; *μαθεῖν* might be taken for *μαθήσομαι* through a hypothetical form *μαθέσομαι* (*vid.* on viii. 91) but then *γέ* is intolerable. None of the proposed conjectures is convincing (*μασεῦν* Ahrens; *με μαθεῖν χρή* Hartung; *μεμάθοιμι* Kreussler). I have written *κε μάθοιμι* in order to have some translatable word; but did the line end *μέγα σοῦμαι*? This is palaeographically nearer to MSS. Then *αὖ τό γα* must be altered; *αὐτίκα* Paley; *αὐτόθι* ed. Ant.

63. *ἔξένοις . . . καὶ ἔξενθοῖσα*: cf. ii. 113; xxi. 50. The repetition of the verb in the participle expresses a close conjunction of the true action, 'come, and coming straightway forget,' Soph. *Elect.* 1487 *ὥς τάχιστα κτεῖνε καὶ κτανὼν πρόθεσ ταφεῦσι*; Eurip. *Supp.* 743 *ὑβρίζ', ὑβρίζων τ' αὔθις ἀνταπώλετο*.

67. *ἂ μάτηρ, κ.τ.λ.*, 'it is my mother only does me wrong, who never said a kind word to you on my behalf.' The words are rather an aside than addressed to Galatea in spite of *ποτὶ τίν*.

*μάτηρ*: *vid.* *Odys.* i. 71.

68. *πήποχ'* = *πώποτε*.

*ποτὶ τίν*: *λέγειν πρὸς τινα* differs from *λέγειν τινί* as 'to address oneself to some one' differs from 'say to some one'; cf. *Odys.* xvi. 151; Theocr. ii. 109; xxx. 25; Isocr. 27 d *δηλοῦν πρὸς ὑμᾶς*.

69. *ἄμαρ ἐπ' ἄμαρ*, 'day after day,' *A. Pal.* ix. 499:

*ὦ ζωῆς ἄοριςτος ἐν ἀνθρώποισι τελευτῇ  
ἦμαρ ἐπ' ἦμαρ αἰὲ πρὸς ζόφον ἐρχομένοις.*

Cf. xvii. 96; Oppian, *Hal.* v. 472:

*πολλὰ δ' ἡμόνων  
ἀγοραὶ πέλας ἦμαρ ἐπ' ἦμαρ ἱεμένων.*

Soph. *Antig.* 340 *ἔτος εἰς ἔτος*.

70. *φασῶ . . .*, 'I will say that my head and feet are throbbing, that she may be sorry.' Fritzsche evolves a wonderful reading out of the variant *φλασῶ*: *φλασῶ . . . νιν σφύσδειν*, 'I will break her head and feet, and make them throb.' The Greek and the conduct would be equally barbarous, *φλασῶ σφύσδειν* being impossible for *φλασῶ σφύσδοντα* or *ὥστε σφύσδειν*.

72. *ὦ Κύκλωψ Κύκλωψ*: Introd. p. 45; Verg. *Ecl.* ii. 69 'Ah Corydon! Corydon! quae te dementia cepit!' Like the singer in *Idyll* iii Polyphemus wearies of singing and receiving no answer; but does not as there cease in mere mortification but turns to practical politics, adding at the same time a hint of successful rivals—as he fancies them in his conceit—to Galatea, hoping thereby to find some weak spot of jealousy; cf. vi. 26.

73. *αἴε'* . . . *πλέκοις*: *αἴε* with optative, *Iliad* v. 273; vi. 50,

&c. This is not to be confused with the rare Attic use of *εἰ* with opt. + *ἄν* where the verb and *ἄν*=the apodosis of a suppressed condition, and the whole of this condition is in turn made subject to the *εἰ*, Demosth. *De Cor.* 190; Isocr. 220 e; Aesch. *Agam.* 930 *εἰ πάντα δ' ὡς πράσσοιμ' ἄν εὐθαρσῆς ἐγώ*.

75. *τῶν παροῖσαν, κ.τ.λ.*: cf. vi. 17; xi. 19 *τί τὸν φεύγοντα διώκεις*; There is no reference to any particular object of pursuit, but the words are proverbial and a current form of expression; cf. Aesch. *Agam.* 394 *ἐπεὶ διώκει παῖς ποτανὸν ὄρνιν*: Hesiod. fr. 209 *νήπιος δὲ τὰ ἐτοῖμα λιπῶν ἀνέτοιμα διώκει*: Callim. *Erig.* 31:

*οὐμὸς ἔρως τοιόσδε· τὰ γὰρ φεύγοντα διώκειν  
οἶδε τὰ δ' ἐν μέσσω κείμενα παρπύεται.*

76. Verg. *Ecl.* ii 73 'invenies alium, si te hic fastidit, Alexin.'

78. *ὑπακούσω*, 'when I answer them'; cf. iii. 24 (vii. 95, note); *Odys.* x. 83:

*ὕθι ποιμένα ποιμῆν  
ἥπύει εἰσελάων, ὃ δέ τ' ἐξελάων ὑπακούει.*

Arist. *Acharn.* 405.

79. *δῆλον ὅ τε*: see note on 54.

*τις*: somebody of importance; cf. xxxiv. 30, note.

80, 81. 'Thus then it was that Polyphemus tended his love, and got him ease better than by giving gold—to doctors.' The hit at Nicias is obvious, and is clearly enough expressed.

*ἐποίμαινεν*: cf. Pind. *Ol.* xi. 9 *τὰ μὲν ἀμετέρα γλῶσσα ποιμαίνειν ἐθέλει*. Cf. the use of *βουκολεῖν*.

*ῥᾶον δὲ διὰ γ'*: cf. l. 7. The end of the idyll returns to the expressions of the beginning; cf. notes on ii. 157. *ῥᾶον διάγειν* is the regular expression for 'feeling better,' Xen. *Sympos.* vii. 5 *πολὺν ἂν οἶμαι ῥᾶον αὐτοὺς διάγειν*; Aeschin. *Epist.* i. 5 *πολὺν ῥᾶον ἐγενόμην*.

*οὕτω τοι*. A demonstrative pronoun with *τοι* is used retrospectively at the end of a narrative, with the force of 'such then is the tale you asked for'; cf. Aesch. *Agam.* 312 *τοιόδε τοί μοι λαμπαδηφόρων νόμοι* at the end of Clytaemnestra's account of the beacon-signals from Troy.

## XII.

This poem is more akin to xxix, xxx than the others in the collection, though it is written in hexameter measure and a soft Doric, not in lyric metre and Aeolic dialect. Like those it is purely personal, addressed to some nameless boy friend; and while it does not attain to their grace of form and expression exhibits still a delicate fancy and restraint of feeling, a revelation of personal sentiment not unworthy of the poet whose image we saw disguised in *Idyll* vii and whose songs have an enduring charm. On date, &c. *vid.* *Introd.* p. 35.



The dialect is partly Doric, partly Ionic. The superscription in certain MSS. states that it is written in *κουνῇ ἰάδι*, whence most of the editors have substituted Ionic forms for Doric throughout. This is not warranted by the MSS. I have therefore followed Ziegler, Paley, and Ameis in retaining the Dorisms, as they appear in *k* and in *D*<sup>h</sup> (a MS. not used by Ziegler), on the value of which see *Introd.* p. 48.

1. ἤλυθες, 'hast thou come dear lad with the third night and morn? thou hast come.' Catullus, ix. 3:

'Venistine domum ad tuos Penates  
Fratresque unanimos, anumque matrem?  
Venisti. o mihi nuntii beati.'

Hiller prints the sentence with a colon, instead of as a question, and writes that 'it is out of place here to take the line as a question, both on account of the *δέ* following and because the surprised delight of first meeting is now over.' This is just what I imagine is not the case. I picture Theocritus holding the lad before him, hand on either shoulder, looking him in the eyes, and take the whole poem as a first utterance of a delighted friend.

σὺν νυκτὶ καὶ ἀοῖ = *τριταῖος* in plain prose. *νὺξ καὶ ἀώς* being simply = 'a full day'; cf. Hesiod, *Ἔργ.* 612 *δεῖξαι δ' ἡελίῳ δέκα τ' ἡμέρας καὶ δέκα νύκτας*. Cf. Theocr. ii. 86.

2. ἐν ἡματι, 'in a day'; Hesiod, *Ἔργ.* 43:

ῥηιδίως γάρ κεν καὶ ἐπ' ἡματι ἐργάσσαιο  
ὥστε σέ κ' εἰς ἐνιαυτὸν ἔχειν καὶ ἀεργὸν ἔοντα.

*Odys.* ii. 284 ἐπ' ἡματι πάντας ὀλέσθαι.

8. τόσσον ἔμ' εὐφρανας. The comparison is not logically carried out, but loses thereby nothing in clearness or naturalness. Such difference hast thou made to me by coming as the difference between spring and winter, between the song of nightingale and other birds.

σκιερὰν δ' ὑπὸ φαγόν, 'I have run under thy shadow like some traveller in summer's heat'; cf. Anacreont. xvii. 10:

παρὰ τὴν σκιὴν Βαθύλλου  
καθίσω· καλὸν τὸ δένδρον·  
ἀπαλὰς δ' ἔσεισε χαίτας  
μαλακωτάτων κλαδίσκων·  
παρὰ δ' αὐτὸ ψιθυρίζει  
πηγὴ βέουσα πειθοῦς·  
τίς ἂν οὔν ὁρῶν παρέλθοι  
καταγώγιον τοιοῦτο;

10. ὁμαλοὶ πνεύσειαν, 'may the loves breathe on us with even breath.' Tibullus, ii. 1. 80 'felix cui placidus leniter adflat Amor'; Ap. Rhod. iii. 936:

οὐδέ σε Κύπρις  
οὔτ' ἀγανοὶ φιλέοντες ἐπιπνέουσιν Ἐρωτες.

11. ἀοιδά: a theme of song. Theognis, 251:

παῖσι γὰρ οἷσι μέμληε καὶ ἑσσομένοισιν ἀοιδῇ  
ἑσση ὁμῶς ὄφρ' ἂν ἧ γῇ τε καὶ ἡέλιος.

Juvenal, x. 167 'ut declamatio fias'; Propert. i. 15. 24 'Tu quoque uti fieres nobilis historia.' Cf. Theocr. xxiv. 78; *Πιάδ* vi. 358:

ὥς καὶ ὀπίσσω  
ἀνθρώποισι πελώμεθ' ἀοιδίμοι ἑσσομένοισι.

12. θείω . . . γενέσθην, 'more than men were these twain in days gone by, the one a knight as the Amyclean tongue would say, the other the squire in the speech of Thessaly.' I have taken Meineke's *θείω* in preference to Ahrens *δίω*, since the latter is a merely complimentary term; *θεῖος* is used for one dead who has passed in the ranks of exalted heroes. Cf. vii. 89; x. 41; Arist. *Éth.* vii. 1. 3 ἐπεὶ δὲ σπάνιον καὶ τὸ θεῖον ἄνδρα εἶναι καθάπερ οἱ Λάκωνες εἰώθασι προσαγορεύειν, οἳ ὅταν ἀγασθῶσι σφύδρα του, σείος ἀνὴρ φασι: Epictet. xv. οὕτω ποιῶν Διογένης καὶ Ἡρακλῆτος ἀξίως θεοὶ τε ἦσαν καὶ ἐλέγοντο.

ὠμυκλαῖάσδων. Speaking the dialect of Amyclae (ὁ δ' εἶπε δωριάζων, Anacreont. x. 6).

13. εἰσπνηλος . . . αἶτας: Schol. k ἕτερος μὲν ὑπὸ τῶν Λακόνων λεγόμενος εἰσπνηλος, τουτέστιν ἐραστής, ἕτερος δὲ ὑπὸ τῶν Θεσσαλῶν αἶτας, τουτέστιν ἐράμενος. εἰσπνηλος would seem to be therefore a local word, brought into use by the Alexandrian poets. (Callimachus in *Et. M.* s. v. μέμβλετο δ' εἰσπνήλαις ὁπότε κούρος ἔην.) Amyclae is a city of Laconia some six miles south of Sparta in the Eurotas valley. Its dialect was Doric (Collitz and Bechtel, *Griech. Dial. Inschriften*, 4508 sqq.).

14. τὸν δ' ἕτερον . . . αἶταν. The word *αἶτας* (deriv. *αἰώ*, 'to hear,' Vaniček, *Etym. Wörterb.* i. p. 66) must be taken as a local Thessalian use, though it was brought into literary use by Aleman. A branch of Aeolic was spoken in Thessaly, see Ahrens, *Dial.* i. § 50. The construction of the line presents a curious example of attraction; we should expect ὁ δ' ἕτερος . . . αἶτας or τὸν δ' . . . without *ὥς*. The nominative is changed to the accusative under the influence both of εἶποι and the preceding *φαίη*. There is no instance exactly like this, but we have frequent instances of a parenthetical clause drawing what follows out of its own construction into dependence on the parenthetical words. Aesch. *Persae* 187:

τούτω στάσιν τιν' ὥς ἐγὼ ῥοκοῦν ὀρᾶν  
τεύχειν ἐν ἀλλήλαισι

(for ἔτευχον, or for τούτω ἐδόκουν τεύχειν); Soph. *Trach.* 1238 ἄνθρωπος ὅς ὥς ἔοικεν οὐ νέμειν ἐμοὶ μοῖραν: Herodotus, i. 65 (Stein, *ad loc.*). Here not only what follows but what precedes is drawn into the construction of the parenthesis.

15. ἴσω ζυγῶ: cf. xiii. 15, note; Suidas, s. v. φιληθεῖς τὸ λεγόμενον ἴσω ζυγῶ.

16. χρύσειοι πάλιν, 'then was an age of gold again, for love was returned.'

ὅ, 'in that,' see on xi. 54. This seems to have been the reading known to Nicetas *Eugen.* vi. 451:

χρυσοῦν γένος πρὸς φίλτρον ἦν τὸ προφθάσαν'  
ὁ γὰρ φιληθεὶς ἀντεφίλει μειζόνως,  
οὐχ οἷόν ἐστι τοῦτο χάλκειον γένος'  
φιλούμενον γὰρ ἀντιφιλεῖν οὐ θέλει.

Whether so or not, a causal rather than a temporal sentence is required. ὅτε could only be temporal after τότε, and ὅκα (MSS.) could hardly be used immediately after τότε (not τόκα). Cf. Bion, xi. 1 ὅλβιοι οἱ φιλέοντες ἐπὶν ἴσον ἀντεράωνται.

18. γενεαῖς δὲ . . . ἔπειτα, 'two hundred generations hence.'

19. ἀνέξοδον εἰς Ἀχέροντα: cf. xvii. 120; Vergil, *Aen.* vi. 425 'irremeabilis unda'; Philetas:

ἀτραπὸν ἀδέω  
ἦνυσσά τήν οὐπω τις ἐναντίον ἦλθεν ὀδίτης,

The dead know the fame of the living. Pind. *Ol.* xiv. 28:

μελανοτειχέα νῦν δόμον  
Φερσεφόνας ἴθι, Ἀχοῖ πατρὶ κλυτὰν φέροισ' ἀγγελίαν.

Cf. Theognis, 243 sqq.

21. διὰ στόματος, 'per ora virom.' Cf. xiv. 27.

22. ὑπέρτεροι, 'but the Heavenly Ones shall order this as they will'; as Sophocles, fr. 515:

οὐκ ἔστιν  
πλὴν Δίος οὐδὲς τῶν μελλόντων ταμίης ὃ τι  
χρὴ τέτελέσθαι.

The usual sense of ὑπέρτερος ('victorious over') is slightly changed here, and becomes=κύριος, 'controlling.' There is an approximation to this in Pindar, *Pyth.* viii. 4 Ἀσυχία βουλᾶν τε καὶ πολέμων ἔχοισα κλαῖδας ὑπερτάτας, where the genit. is partly dependent on the adjective; cf. the use of ὑπερθεν: Solon, iv. 4 Παλλὰς Ἀθηναίη χεῖρας ὑπερθεν ἔχει (sc. τῆς πόλεως).

24. ψεύδεα: cf. ix. 30. Pimples on the forehead were a sign of mendacity. The sense is therefore, 'Praise thee as I will I shall never go beyond the truth.' The word ψεύδεα is almost certainly corrupt; one Scholium would seem to indicate ψεύσματα—an equally uncertain word—as the original. Another runs ψεύδεα: τοὺς ἐπὶ τῆς μύτης φυομένους ἰόνθους Σικελιώται ψεύστας ἔλεγον τοὺς ψεύστας διελέγχοντες: whence Buecheler, *ψευστὰς* (ψευστή) ἀραιάς. But we might keep ψεύστας. They called the pimples 'liars.'

25. ἔθγκας, 'thou makest all well.' By a general condition the aorist appears not uncommonly for the present to express that the action is done at once; Goodwin, *M. and T.* § 466; Thucyd. i. 70 ἦν ἄρα σφαλῶσιν ἀντελπίσαντες ἄλλα ἐπλήρωσαν τὴν χρεῖαν.

27 sqq. The Dioclea was a feast celebrated in Megara to the honour of one Diocles (Arist. *Ach.* 774), who saved the life of a youth in battle, but fell in saving him.

30. εἶαρι: cf. vii. 97.

31. ἐριδμαίνοντι = ἐριδμαίνουσι. The verb is only here construed with infinitive.

φιλήματος ἄκρα φέρεσθαι. To win the prize for a kiss; *A. Pal.* vi. 118:

ἀ δὲ φέροιτο .  
ἄκρα λύρας, ὃ δ' ἔχοι πρῶτα κυναγεσίας.

32. προσμάξῃ, 'who presses close lip to lip.' Cf. *Mattius*, *Mimiamb.* fr. 4 'labra conserens labris.'

33. ἀπῆλθεν: for aorist, cf. l. 25 ἔθηκας. *Alexis*:

ὃς δ' ἂν πλείστα γελάσῃ καὶ πῆρ  
πανηγυρίσας ἥδιστ' ἀπῆλθεν οἴκαδε

ἐς μητέρα: *Pind. Pyth.* viii. 120:

τοῖς οὔτε νόστος ὁμῶς  
ἐπαλπνος ἐν Πυθιάδι κρήθῃ  
οὐδὲ μολόντων παρ ματέρ' ἀμφὶ γέλως γλυκὺς  
ῶρσεν χάριν.

34. ὄλβιος. An exclamatory nominative, used without verb; cf. *Bion*, xiii. 1 (quoted on line 16); *Hesiod, Theog.* 954:

ὄλβιος ὃς μέγα ἔργον ἐν ἀθανάτοισιν ἀνύσσας  
ναίει ἀπήμαντος.

Cf. *Monro, H. G.* § 164.

35. ἐπιβωτᾷ, 'calls aloud to Ganymede, that he may have lips as fine as the Lydian stone.' ἐπιβωτᾷ = ἐπιβοητᾷ, a form attested by *Eustathius* (ἀπὸ τοῦ βοῶ γίνεται βοητῶ καὶ κατὰ κράσιν βωτῶ). *Ahrens* writes ἐπιβῶται = ἐπιβοᾶται: but the contraction in the present is not supported by the future and aorist forms in -ω (βῶσομαι, βῶσον, *Herond.* iv. 41).

36, 37. χρυσὸν ὁποίῃ: the Lydian stone wherewith money-changers investigate the gold whether it be true or false. The *Λυδία λίθος* is the βάσανος, 'the touchstone.' Cf. *Bacchyl.* fr. 22 *Λυδία μὲν γὰρ λίθος μανύει χρυσόν.*

μὴ φαῦλον ἐτήτυμω. The word ἀργυραμοιβοί gives an idea of exchange, which accounts for the genitive in ἐτήτυμω (cf. χρύσεια χαλκείων ἐκατόμβοι ἐννεαβοίων ἀμειβε).

πεύθονται μὴ: sc. ἀμείβουσι. Cf. *Eurip. Heracl.* 483:

θέλω πυθέσθαι μὴ 'πὶ τοῖς πάλαι κακοῖς  
προσκέμενόν τι πῆμα σὴν δάκνει φρένα.

*Id. Phoeniss.* 93:

ὥς ἂν προὔξευρεν ἡσὼ στίβον  
μὴ τις πολιτῶν ἐν τρίβῳ φαντάζεται.

*Plato, Theaet.* 145 b ὅρα μὴ παῖζων ἔλεγε. The construction is simply the same as a direct question with μὴ: hence the use of μὴ + indic. after verbs of fearing (see *Krüger*, i. 54. 8. 12).

## XIII.

On Theocritus' narrative poems, see *Introd.* pp. 27 *sqq.* On the date of this (before 280) *ib.* p. 14; on Nicias, to whom it is dedicated, *ib.* p. 13.

This idyll differs from the other narratives in being written (like xi, *vid.* Preface to that idyll) in illustration of a text. 'Not for us alone, poor creatures of a day, was Love born; the heroes knew his power, and even the staunch Heracles loved a lad.' So Propertius, who follows the design of this poem closely (i. 20), addresses it as a warning to his friend Gallus:

'Hoc pro continuo te, Galle, monemus amore,  
Id tibi ne vacuo defluat ex animo.  
Saepe imprudenti fortuna occurrit amanti:  
Crudelis Minuis dixerit Ascanius.'

The story of Hylas was a favourite among poets of the Alexandrian time (*vid.* Hiller's note here), so much that Vergil exclaims, 'Cui non dictus Hylas' (*Georg.* iii. 6), and can recall the story by brief allusion, *Ecl.* vi. 43:

'His adiungit, Hylan nautae quo fonte relictum,  
Clamassent ut litus Hyla! Hyla! omne sonaret.'

The fable forms an episode in Apollonius Rhodius (i. 1207 *sqq.*), but is there treated somewhat differently in detail. Yet the resemblances in phrase are such that we cannot deny imitation in one poet of the other. That Theocritus was the earlier will be clear from what has been said in the Introduction.

In style the poem has much of the symmetry which marks the pastorals (*vid.* *Introd.* pp. 39 *sqq.*). Thus lines 1-4 fall naturally into two antithetical couplets, and l. 4 falls into two balanced divisions; ll. 10-12 are made parallel in form by the *anaphora* of οὐτ' εἰ, οὐτ' ἄρ', &c.; ll. 43, 44 are made dainty by the *analepsis* of Νύμφαι: 58 and 59 form another antithetical couplet. Catullus has caught the melody in his *Marriage of Peleus* (64), though with a certain monotony:

'Saxea ut effigies bacchantis, prospicit, eheu,  
Prospicit et magnis curarum fluctuat undis,  
Non flavo retinens subtilem vertice mitram,  
Non contacta levi velatum pectus amictu,  
Non tereti strophio lactentis vineta papillas.'

The reminiscences or suggestions of Homer become as is natural more pronounced in this poem; cf. l. 32—*Iliad* xviii. 558 δαῖτα πίνοντο: l. 47—*Odys.* xxiv. 410 ἐν χειρεσσὶ φύοντο: ll. 20, 44 a Homeric ending: l. 58—*Iliad* ii. 462. Homeric epithets are used, l. 36 ξανθός: 49 μέλαν ὕδωρ: 56 εὐκαμπέα τόξα: 13 αἰθαλόεν. Yet here as always Theocritus assimilates the old with the new. There is never any mere slavish following,



or mere patchwork (cf. G. Futh, *De Theocriti Studiis Homericis*, Halle, Saxony, 1876).

1. 'Not for us only, Nicias, was Love born, as we once thought, whose son soever of the gods he was.'

ὥς ἔδοκεῦμεν: we used to tell one another that only we knew what love really was.

2. ἔγεντο: cf. i. 88.

ᾧ τινι: Plato, *Sympos.* 178 b γονεῖς γὰρ Ἔρωτος οὐτ' εἰσὶν, οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ἰδιώτου, οὔτε ποιητοῦ, ἀλλ' Ἡσίοδος πρῶτον μὲν χάος φησὶ γενέσθαι,

αὐτὰρ ἔπειτα  
γαῖ' εὐρύστερνος, πάντων ἔδος ἀσφαλὲς αἰεὶ  
ἢδ' Ἔρος.

Παρμενίδης δὲ τὴν γένεσιν λέγει ὅτι

πρώτιστον μὲν Ἔρωτα θεῶν μητίσατο πάντων.

4. ἔσορῶμεν = 'do not see the morrow,' not 'do not foresee as Pind. *Nem.* vi. 10:

καίπερ ἑφαμερίαν οὐκ εἰδότες οὐ-  
δὲ μετὰ νύκτας ἄμμε πότμος  
οἶαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.

τὸ αὔριον: Attic of the best period says ἡ αὔριον, Eurip. *Alc.* 783 (adverbially εἰς αὔριον), and with a preposition omits the article altogether, μέχρι ἑχθρῆς ἢ πρώην, Demosth. xix. 260; εἰς νῦν, Plato, *Tim.* 20 b, &c.; Krüger, i. 66. 1. But with less definite designations of time the neuter article is common, τὸ νῦν, τὸ μετὰ ταῦτα, &c. For this cf. ii. 144 τὸ ἑχθρῆς: Anacreont. ix:

τὸ σήμερον μέλει μοι  
τὸ δ' αὔριον τίς οἶδεν;

5. ὠμφιτρύωνος, ὁ χαλκεοκάρδιος υἱός (ὁ Ἀμφιτρύωνος). For the repetition of the article when two attributes stand together before the noun cf. τῶν ἐκ Σκαπτῆς ὕλης τῶν χρυσεῶν μετάλλων, Herod. vi. 46; ἐν τῇ τοῦ Διὸς τῇ μεγίστῃ ἑορτῇ, Thucyd. i. 126; ἐν τῇ ἀρχαίᾳ τῇ ἡμετέρᾳ φωνῇ, Plato, *Crat.* 398 b. Each attribute is hereby brought more into prominence. After the noun the repetition is normal and emphatic, Lysias, x. 15 τοὺς νόμους τοὺς Σόλωνος τοὺς παλαιούς. With ἄλλος the repetition is usual, Plato, *Rep.* i. 328 d αἱ ἄλλαι αἱ κατὰ τὸ σῶμα ἡδοναί: Lysias, xxiv. 5 τὸν ἄλλον τὸν ἐμὸν βίον, &c.

7. πλοκαμῖδα: the singular is used collectively; cf. Pseudo-Phocyl. 210 τρέφειν πλοκαμῖδα χαίταν: cf. Theocr. vii. 66; xi. 10; viii. 45; xiv. 17; x. 54. The Scholium is delightful, ἴσως γὰρ ἂν φαλακρὸς ἦν περιεβέβλητο δὲ ἀλλοτρίας τρίχας τῇ κεφαλῇ.

10. 'And never was parted from him; neither when Day leapt to the zenith, nor when the white team of Dawn rushed upward to the Heaven, nor when the shrill brood of chicken looked to their roost.' The homely picture is characteristic of Theocritus, cf. xvi. 93.

οὐδέποκα. The negative with -δε is very frequent in

Theocritus (cf. ii. 4, 82 *κοῦδέ τι* : xxv. 215 ; ii. 157). Callimachus seems to have the lines in mind when he writes v. 59 :

οὔποκα χωρὶς ἔγεντο  
ἀλλὰ καὶ ἀρχαίων εὖτ' ἐπὶ Θεσπιδέων  
ἢ 'πὶ Κορωνείας ἢ εἰς Ἀλιαρτὸν ἐλαύνου  
πολλάκις ἃ δαίμων νιν ἐῷ ἐπεβήσατο δίφρῳ.

ὄρουτο μέσον, 'rose to its midmost course.' The verb here keeps its true sense (*Odys.* iii. 1 *ἡέλιος δ' ἀνόρουσε* : Ap. Rhod. ii. 475 *ἐπ' ἤματι δ' ἡμαρ ὀρώρει κύντερον*) ; but we find it from this period weakened in meaning so as to be almost = *τέτυκται* or *ἐγένετο*, Ap. Rhod. iii. 203 ; ii. 312 *ὅσσα δ' ὄρωρε θεοῖς φίλον οὐκ ἐπικέυσω* : Quint. Smyrn. xiv. 518 *πόνος δ' ἀπρηκτος ὀρώρει*.

12. ὀρῶεν : optative ; see Sonnenschein, *Syntax*, 347. 2.

14. πεπονάμενος : Dial. § 38 ; Eurip. *Iph. Aut.* 208 :

τὸν ἃ Θέτις τέκε καὶ  
Χείρων ἐξεπόνασεν.

κατὰ θυμόν, 'after his own heart,' not 'in heart.'

15. αὐτῷ δ' εὖ ἔλκων. The αὐτῷ corresponds in position to αὐτῷ in 14—an argument for the soundness of the reading.

εὖ ἔλκων, 'well yoked in fellowship.' The metaphor is of frequent occurrence, cf. xii. 15 ; Herond. vi. 12 *ταυτό μοι ζυγὸν τρίβεις* : Propert. i. 5. 2 'sine nos cursu quo sumus ire pares' ; cf. *Iliad* xiii. 703 ; Eurip. *Medea* 242.

αὐτῷ is 'dativus commodi' ; not 'with him.' Kayser σὺν δέ οἱ εὖ ἔλκων from a misunderstanding of this. The line has been much 'emended,' but never without deterioration of the sense, and never with good reason. Dr. Kynaston's interpretation 'drawing well the scale' is not possible. Greek says ἴσον ἔλκειν or the like in this sense, not εὖ ἔλκειν.

ἐς ἀλαθινὸν ἄνδρ' ἀποβαίῃ : cf. xiv. 28 ; Mosch. *Eurota* 27 *ἀλλὰ μοι εἰς ἀγαθὸν μάκαρες κρήνειαν ὄνειρον* : Isocr. 147 *α ἔπειδ' ὃ εἰς ἄνδρας δοκιμασθεῖεν*.

16. μετὰ κῶας, 'to fetch the fleece' ; cf. xxix. 42 ; xxiv. 42 ; *Iliad* xiii. 247 :

μετὰ γὰρ δόρυ χάλκεον ἦει  
οἰσόμενος.

Ap. Rhod. i. *ad init.* :

Πόντοιο κατὰ στόμα καὶ διὰ πέτρας  
Κυανέας βασιλῆος ἐφημοσύνη Πελῖαο  
χρύσειον μετὰ κῶας ἐύζυγον ἤλασαν Ἀργῶ.

18. Catullus, lxiv. 4 :

Cum lecti iuvenes, Argivae robora pubis,  
Auratam optantes Colchis avertere pellem  
Ausī sunt vada salsa cita decurrere puppi.

ὦν ὄφελός τι : cf. Arist. *Eccl.* 52 :

ὄρῳ προσιούσας χἀτίρας πολλὰς πάνυ  
γυναικας ὅ τι πέρ' ἐστ' ὄφελος ἐν τῇ πόλει.

Xen. *Hell.* v. 3. 6 ὅ τι περ ὄφελος ἦν τοῦ στρατεύματος.

20. Μιδεάτιδος: from the town Midea; cf. Pind. *Ol.* vii. 29; Theocr. xxiv. 1; Eurip. *Alc.* 838 ἡ Τιρινθία Ἀλκμήνη.

21. Cf. Pind. *Pyth.* iv. 335 ἐς δ' Ἰαωλικὸν ἐπεὶ κατέβα ναυτῶν ἄωτος (cf. v. 27) λέξατο πάντας ἐπαινήσας Ἰάσων.

κατέβαινε = 'came down to the coast,' not 'embarked.'  
εὐέδρον. Most of MSS. (= εὐζυγον according to Eustathius, but ἔδρα is not so used). The original seems to have been εὐ...ον with lacuna; hence εὐεργον m, εὐάνδρον b, εὐέδρον Vulg., εὐενδρον k, Ahrens εὐάνδρον.

22. αἴτις: simply for αἶ as in Hellenistic Greek; cf. xv. 98; Herond. ii. 26:

καὶ φ' ὅτῳ σεμνύνεσθε  
τὴν αὐτονομίαν ὑμέων θαλῆς λύσει.

Callim. ii. 23 πέτρος ὅστις ἐνὶ Φρυγίῃ διερὸς λίθος ἐστήρικται.

23, 24. The hiatus in 24 is free from objection; cf. vii. 8, &c. and Index. Hence Jacobs' transposition of the latter half of each line (with διεξάειν) is unnecessary.

βαθὺν δ' εἰσέδραμε Φάσιν is parenthetical; cf. xxv. 97; Hesiod, *Theog.* 157:

πάντας ἀποκρύπτασκε (καὶ ἐς φάος οὐκ ἀνέσκε),  
Γαίης ἐν κενθμῶνι.

Ap. Rhod. iii. 130:

ἡέ μιν αὐτως  
ἤπαφες (οὐδὲ δίκη περιέπλεο), νῆϊν ἑόντα.

Eurip. *Ion* 700:

νῦν δ' ἡ μὲν ἔρρει συμφοραῖς (ὁ δ' εὐτυχεῖ)  
πολὺν εἰσπεσούσα γῆρας.

The MSS. text presents two difficulties:

(1) αἰετὸς ὥς μέγα λαῖτμα διεξάειν must refer to the passage of the Symplegades, but μέγα λαῖτμα cannot denote this narrow strait, being a regular phrase for the open expanse of sea (*Odys.* iv. 504 φυγίειν μέγα λαῖτμα θαλάσσης), and is therefore not the immediate object of διεξάειν. We are forced therefore to take it with αἰετὸς ὥς, and to translate 'which touched not the Dark Rocks but sped through—and won to Phasis—as the eagle speeds o'er the deep' (Rannow). This is not satisfactory. I believe that ὥς is a mere intruder and has displaced ἐς (cf. xiv. 51). Tr. 'but sped through—and won to Phasis—like an eagle into the wide sea: from which time then they stood a hog's back in the strait.' ὥς is frequently omitted in brief comparisons, Theognis 1361 ναῦς πέτρῃ προσέκυρσας ἐμῆς φιλότητος ἀμαρτῶν: Herond. i. 8 τί σὺ θεὸς πρὸς ἀνθρώπους (see Holden on Plutarch, *Pericles* 4). The alteration finds support in the parallel in Ap. Rhod. ii. 330:

ἦν δὲ δι' αὐτῶν  
πετράων πόντονδε σύη πτερύγεσσι δίηται.

(2) ἀφ' ᾧ τότε is an awkward combination of words ('ex quo tempore iam tum'), and without any exact parallel (ἀφ' ᾧ τ' ἔτι,

Kiessling; καὶ ἔκτοτε, Hermann; ἄφνω δέ τε, Meineke). It was fated that the rocks should be fixed immovably if any ship should pass unscathed.

πέτραι δ' εἰς ἓνα χῶρον ἐπισχεδὼν ἀλλήλησιν  
νωλεμέες ἐρρίζωθεν,

Ap. Rhod. ii. 606. The rocks were at the entrance of the Euxine; the scene of the adventure was on the coasts of the Kiani (l. 30) in Bithynia. The description of Argo in these lines is therefore only ornamental.

25, 26. 'The rising of the Pleiads' when spoken of without further designation means always their *heliacal* rising, i.e. the season when they first begin to be visible before sunrise after their total disappearance for forty days in early spring. This takes place at the beginning of May, and was reckoned as the commencement of summer (and therefore of the shipping season); cf. Jebb, *Oed. Tyr.* Appendix, note xv; Hesiod, *Works and Days*, 383.

29. 'Came to Hellespont with a three days' wind' (a wind blowing for three days).

νότῳ: for dative cf. Soph. *Antig.* 335:

πολιοῦ πέραν  
πόντου χειμερίῳ νότῳ  
χωρεῖ.

Aesch. *Agam.* 691 ἔπλευσε ζεφύρου γίγαντος αὔρα. The dative is merely instrumental not temporal as Hiller makes it, but the addition of τρίτον ἄμαρ αἰέντι makes the phrase express succinctly the means by which they came and how long the means was employed. A participle is similarly added to a dative of instrument in Xen. *Hell.* v. 2. 4 τάφρον ἄρνυτε . . . τοῖς μὲν ἡμῶσι τῶν στρατιωτῶν προκαθημένοις σὺν τοῖς ὅπλοις τῶν ταφρευόντων: cf. Thucyd. ii. 90 δεξιῷ κέρα ἡγουμένῳ. Cf. note on xvii. 127.

30. Κιανῶν: cf. Ap. Rhod. i. 1321.

31. αὐλακας εὐρύνοντι, 'drive a wide furrow.'

τρίβοντες ἄροτρα: Verg. *Georg.* i. 46 'incipiat sulco attritus splendescere vomer'; Eurip. *Ion* i, 2:

Ἄτλας δ' νῶτοισι χαλκίοισιν οὐρανὸν  
θεῶν παλαιὸν οἶκον ἐκτρίβων.

32. κατὰ ζυγά: 'imago non a iugo cui bina armenta iunguntur, sed a transtris navis in quibus bini sedebant, petita est' (Wuestemann); cf. Ap. Rhod. i. 391:

κληῖδας μὲν πρῶτα πάλῳ διεμοιρήσαντο,  
ἄνδρ' ἐντυναμένῳ δοιῶ μίαν.

Tr. 'bench by bench' (thwart by thwart), not 'in pairs.'

33. δαιελινοί: for the adjective of time used personally cf. xxv. 223, note.

πολλοὶ δὲ μίαν, 'many made one common bivouac,' not 'many made each a single'; Ap. Rhod. iii. 1193:

τοὶ δὲ χαμεύνας  
ἐντυον ἥρωες παρὰ πείσμασιν.

36 sqq. Cf. Ap. Rhod. i. 1207 :

τόφρα δ' Ὕλας χαλκῆ σὺν κάλπιδι νόσφιν δμίλου  
δίξητο κρήνης ἱερὸν ῥόνον, ὥς κέ οἱ ὕδωρ  
φθαίῃ ἀφυσσάμενος ποτιδύοριον.

37. ἀστεμφεῖ: in Homer an epithet of things only. It is used of ἔρως, *A. Pal.* v. 267 ἀστεμφῆς ἀδόνητος ἐνέζεται, οὐδὲ μετέστη.

39. Ap. Rhod. i. 1221 :

αἶψα δ' ὃ γε κρήνην μετεκίαθεν ἦν καλέουσιν  
Πηγάς ἀγχίγνοι περυναίεται.

Propert. i. 20. 23 :

‘At comes invicti iuvenis processerat ultra  
Raram sepositi quaerere fontis aquam.’

40. ἡμένω ἐν χώρῳ, ‘in a low-lying spot’; ‘depressa loca καθήμενα vel καθεμένα dicuntur: fluctuat enim scriptura; ἡμενος vereor ut recte dicatur χώρος,’ Hermann apud Meineke, p. 289; Achill. Tat. i. 15 εἶσω τοῦ τῶν ὀρόφων στεφανώματος ὁ λειμὼν ἐκάθητο. Briggs compares in Latin ‘et sedet ingentem pascens Mevania taurum,’ Silius Ital. vi. 647.

43, 44. Νύμφαι . . . Νύμφαι: cf. i. 31; Introd. p. 43: Ap. Rhod. i. 1223 :

οἱ δέ που ἄρτι  
Νυμφάων ἴσταντο χοροί· μέλε γὰρ σφίσι πάσαις,  
ὅσσαι κείσ’ ἐρατὸν Νύμφαι ῥίον ἀμφενέμοντο  
Ἄρτεμιν ἐννυχίῃσιν αἰεὶ μέλπεσθαι αἰοδαῖς.

And with the whole passage compare the charming description in Propertius, *loc. cit.* :

‘Hic erat Arganthi Pege sub vertice montis  
Grata domus Nymphis umida Thyniasin.  
Quam supra nullae pendebant debita curae  
Roscida desertis poma sub arboribus,  
Et circum irriguo surgebant lilia prato  
Candida purpureis mixta papaveribus.’

44. δεινὰ θεὰ ἀγροιώταις. The line suggests by its rhythm and expression, *Odys.* x. 136, of Circe, δεινὴ θεὸς αὐδῆεσσα.

45. ἔαρ θ’ ἐρώωσα: cf. iii. 18; xviii. 27 (note). ‘Spring’s sunshine in her eyes.’ Tennyson, *In Mem.* 39, has :

‘And hopes and light regrets that come  
Make April of her tender eyes.’

But the English poet takes his image from an English April, the Greek from the Mediterranean skies of spring; for the other image, cf. *A. Pal.* xii. 156.

46. Propert. i. 20. 43; Ap. Rhod. i. 1234 :

αὐτὰρ ὅγ’ ὥς τὰ πρῶτα ῥόφ’ ἐνι κάλπιν ἔρεισεν  
λέχρῃς ἐπιχρῖμφθῆις

. . . αὐτίκα δ’ ἦγε  
λαῖδον μὲν καθύπερθεν ἐπ’ αὐχένος ἀνθετο πῆχυν  
κύσσαι ἐπιθύουσα τερὲν στόμα, δεξιτερῇ δὲ  
ἀγκῶν’ ἔσπασε χειρὶ, μέσση δ’ ἐνικάββαλε δίνην.



ἐπέιχε ποτῶ: reached 'down to the stream.'

47. ἐν χειρί: a Homeric expression; *Odys.* xxiv. 410 ἐν χειρεσσὶ φύοντο. Cf. *Soph. O. C.* 1113. Then in common use, *Plutarch, T. Gracch.* vi. 2 ἐνεφύοντο ταῖς χειρσί.

50. ἦριπεν, 'as when falls a star.' The aorist is used in similes, as in gnomic phrases, expressing that which has habitually happened. *Odys.* xi. 411:

ἕκτα σὺν οὐλομένη ἀλόχῳ, οἰκύνδε καλέσσας,  
δειπνίσσας, ὥς τίς τε κατέκτανε βούν ἐπὶ φάτνῃ.

52. Shooting stars are regarded as a sign of coming wind. *Verg. Georg.* i. 365:

'Saepe etiam stellas ventō independente videbis  
Praecipites caelo labi.'

Aratus, 926:

καὶ διὰ νύκτα μέλαιναν ὄτ' ἀστέρες αἰσσωσιν  
ταρφέα, τοὶ δ' ὕπθην ῥυμοὶ ὑπολευκαίνωνται  
δειδέεσθαι κείνοισ αὐτὴν ὁδὸν ἐρχομένοιο  
πνεύματος· ἦν δὲ καὶ ἄλλοι ἐναντίοι αἰσσωσιν  
ἄλλοι δ' ἐξ ἄλλων μερέων, τότε δὴ πεφύλαξο  
παντοίων ἀνέμων, οἳ τ' ἄκριτοι εἰσὶ μάλιστα  
ἄκριτα δὲ πνέουσιν ἐπ' ἀνδράσι τεκμαίρεσθαι.

And, as appears from the last passage, of stormy wind. What then is the meaning of *κουφότερα ποιείσθε*? The editors mostly take it = *μετεωρίζετε* (*κουφίζειν*) τὰ ἱστία, a sense which would seem to be supported by *Odys.* ii. 420:

Τηλέμαχος δ' ἐτάροισιν ἐποτρύνας ἐκέλευεν  
ὕπλων ἅπτεσθαι, κ.τ.λ.

'of spreading sail.' But the *comparative* is against this: and *Schol. k* interprets *εὐλυτα, εὐτρεπῇ ποιείτε τὰ ὕπλα*. So Aratus, 418:

οἳ δ' εἰ μὲν τε πίθωνται ἐναίσιμα σημαινούσῃ (νυκτὶ)  
αἰψά τε κοῦφά τε πάντα καὶ ἄρτια ποιήσωνται  
αὐτίκ' ἐλαφρότερος πέλεται πόνος· εἰ δέ κε νηὶ  
ὑψόθεν ἐμπλήξῃ δεινὴ ἀνέμοιο θύελλα  
αὕτως ἀπρόφατος τὰ δὲ λαίφρα πάντα ταραξῇ  
ἄλλοτε μὲν καὶ πάμπαν ὑπόβρυχα ναυτίλλονται.

i. e. 'If they shorten sail and make all snug aloft.' Cf. *Germ. Caesar's* trans.:

'Tum mihi spissentur substricto cornua velo  
et rigidi emittant flatus per inane rudentes.'

Cicero more loosely, 'omnia caute armamenta locans.' On the evidence of these passages and *Schol. k* *κουφότερα ποιείσθε* must mean 'ease' or 'lighten sail,' i. e. prepare not for a good sailing wind but for rough weather. Hence I have rejected *πλευστικός* for *πνευστικός* (*k* and *Callierges*) in the sense of 'gusty.'

οὔρος is indeed usually a fair wind ; but is used of a squall.  
Pind. *Isth.* ii. 59 :

οὐδέ ποτε ξενίαν οὔρος ἐμπνεύσας  
ὑπέστειλ' ἱστίον ἀμφὶ τράπεζαν.

54. παρεψύχοντο, 'calmed.' The middle does not occur elsewhere.

55. περί: *Iliad* x. 240 ἔδεισεν δὲ περὶ ξανθῷ Μενελάῳ ; and in Attic, περὶ τῷ χωρίῳ δεδιότες, Thucyd. i. 67. 1 ; though the genitive is usually used (Krüger, i. 68. 32).

56. μαιωπιστί : to be joined with εὐκαμπέα. Cf. ii. 137 ; xvi. 22 (Hiller).

58. *Iliad* xi. 462 :

τρίς μὲν ἔπειτ' ἦῤυσεν ὅσον κεφαλὴ χάδε φωτός,  
τρίς δ' αἶεν ἰάχοντος ἀρηΐφιλος Μενέλαος.

Ap. Rhod. i. 1248 :

μεγάλ' ἔστενεν· ἀμφὶ δὲ χῶρον  
φοῖτα κεκληγῶς. μελέη δέ οἱ ἔπλετο φωνή.

Propert. i. 20. 48 :

'Tum sonitum raptο corpore fecit Hylas.  
Cui procul Alcides iterat responsa, sed illi  
Nomen ab extremis fontibus aura refert.'

58. βαρύς: *Odys.* ix. 257 φθόγγον· βαρύν, 'loud-voiced.' Cf. Soph. *Philoct.* 208 (so Ameis from k, D<sup>b</sup> against βαθύς, MSS. ceteri).

61-63. I have left the MSS. reading undisturbed, but it is hardly what Theocritus wrote, and certainly not what Schol. k commented on, writing νεβροῦ φθεγξαμένας οὐκ ἤρτηται καθ' ἑαυτὸ (i.e. is not genit. absol.) . . . νεβροῦ φθεγξαμένης λέων τις κατ' ὄρος ἠσθημένος καταλιπὼν τὴν εὐνὴν ὀξέως ἂν ἐπιδράμοι. Only the most recent Scholiasts have any note on ἠυγένειος. Hence Ziegler ejects 61 and reads νεβροῦ φθεγξαμένας τις ἐν οὔρεσι, λῆς ἑσακούσας . . . σπεύσαι κεν. (ἔσπευσεν is right, the aorist being used in gnomic sense; the Scholiasts are not particular to maintain a construction in their paraphrases.) 61 is altogether omitted by k. This is the best of many attempts at alteration ; cf. Ap. Rhod. i. 1246 :

βῆ δὲ μεταίξας Πηγέων σχεδὸν ἠνύτε τις θῆρ  
ἄγριος, ὃν ῥά τε γῆρυς ἀπόπροθεν ἴκετο μῆλων  
λιμῷ δ' αἰθόμενος μετανίσσεται.

64. Ἡρακλῆς τοιοῦτος. After a simile the direct narrative is usually resumed by a demonstrative ὡς, τοῖος, &c., standing at the head of the clause. Fritzsche compares *Aen.* xii. 689 :

'Disiecta per agmina Turnus  
Sic urbis ruit ad muros.'

In both passages the proper name is placed in a prominent position, as indicating that the characteristics noted are summed

up in the person. Callimachus departs from the rule without due reason, iv. 141:

ὥς ὅπῳτ' Αἰτναίου ὄρεος πυρὶ τυφομένοιο  
σεύονται μυχὰ πάντα κατουδαίοιο γίγαντος  
εἰς ἑτέρην Βριαρῆος ἐπωμίδα κινυμένοιο, . . .  
τῆμος ἔγεντ' ἄραβος σάκεος τόσος εὐκύκλοιο.

For the normal order, see *Iliad* xvii. 679; xvi. 635, 644, &c.

66. σχέτλιοι: see on xii. 34.

ἀλώμενος . . . οὔρεα, 'wandering over hills.' Cf. Soph. *Ajax* 30 πηδῶντα πεδία: Callim. iii. 193:

ὁ δ' ἐννέα μῆνας ἐφοῖτα  
παίπαλά τε κρημνούς τε καὶ οὐκ ἀνέπασσε διωκτύν.

67. τὰ δ' Ἰήσονος ὕστερα πάντ' ἦς. Soph. *O. C.* 351:

δεύτερ' ἡγείται τὰ τῆς  
οἴκου διαίτης εἰ πατὴρ τροφὴν ἔχοι.

68. ναῦς γέμεν, κ.τ.λ. So Hermann for the meaningless ναῦς μέν of the MSS. Fritzsche with this reading interprets 'navis armamenta habens sublata plena erat sociis navalibus excepto Hercule praesentibus.' But γέμω and γεμίζω are apparently only used of filling with stores and cargo. I take τῶν παρεόντων therefore as *neuter*=her stores (cf. Homeric χαριζομένη παρεόντων), and translate 'The ship was waiting with tackle ready raised (ἄρμενα=sails, mast, and running-gear) and was filled with her stores': cf. *Odyss.* xv. 446 ἀλλ' ὅτε κεν δὴ νηὺς πλείη βιότοιο γένηται. So Schol. k ἡ μὲν ναῦς τὰ σιτία καὶ τὰ προσήκοντα φέρουσα, μετέωρα τῶν ἐνόντων. [The last three words should be separated from the rest of the Scholium: μετέωρα is a gloss on μετάρσια: τῶν ἐνόντων a gloss on τῶν παρεόντων.]

69. 'But the heroes at midnight cleared away the sails waiting for Heracles.' The sense of the two lines is—the ship was ready for departure with mast and yard-arm raised, and sails clewed up to the yard, all stores on board. But at midnight the crew unbent the sails and postponed their sailing. Cf. *Odyss.* iii. 10:

οἱ δ' ἰθὺς κατάγοντο, ἰδ' ἰστία νηὸς ἐΐσης  
στείλαν ἀείραντες, τὴν δ' ὥρμισαν ἐκ δ' ἔβαν αὐτοί.

Putting into shore for a short time they left the ship anchored in the surf, and furled the sails to the yard (cf. *Odyss.* iv. 785). Disembarking for a long time they would take down sail and mast altogether.

ἐξεκάθαιρον does not occur in this sense elsewhere, but there is no objection to so taking it. (Lucian, *Tox.* xix, has ἀπὸ ψιλῆς τῆς κεραίας πλέοντες.) No emendation explains the origin of the corruption if such there be (αὔτε καθήρουν, Cobet; ἐξεχάλαινον, Ziegler, = 'unbolted').

μεσονύκτιον (μεσονύκτιοι, Cobet, Ziegler, Meineke). The use of the neut. adj. without article in a temporal sense, though rare enough, is proved by Arist. *Eccles.* 377:

Β. ἀτὰρ πόθεν ἦκεις ἐτεόν; X. ἐξ ἐκκλησίας.

Β. ἥδη λέλυται γάρ; X. νῆ Δί', ὄρθριον μὲν οὖν.

Cf. Aratus, 1111 δείελον εἰσελάοντες, and [Theocr.] xxi. 39.

70. 'Went whither his steps led him,' i.e. went at random.  
Ap. Rhod. i. 1263:

ἐς δὲ κέλευθον  
τῇν θέεν ἥ πόδες αὐτὸν ὑπέκφερον ἄσσοντα.

But *Odyss.* xv. 555 τὸν δ' ὦκα προβιβάντα πόδες φέρον, it is used simply of walking.

Theocritus' account differs here and onwards from that of Ap. Rhod. The latter makes Heracles' companions leave him unwittingly, and not discover their loss till out at sea. Was it merely from desire to give a different version that Apollonius conceived this fatuous idea? (Ap. Rhod. i. 1273 *sqq.*) The journey of Heracles on foot to Colchis is not mentioned elsewhere than in Theocritus.

72. 'Thus Hylas was numbered among the gods.' For the partitive genit. used predicatively, cf. Soph. *O. C.* 38 τίς δ' ἔσθ' ὁ χῶρος; τοῦ θεῶν νομίζεται; Demosth. xl. 34 τοῦ αὐτοῦ δήμον ἐμοὶ προσαγορεύεται. ἀμθρεῖται = ἀριθμεῖται.

73. ἦρως . . . ἠρώσε. The jingle seems intentional; and is little better than a pun, and that on the wrong word. It cannot be compared with the superstitious connexion of *names* with significant words, *vid.* on xxvi. 26.

Ἡρακλέην. The same form is used by Ap. Rhod. ii. 769 and elsewhere for Ἡρακλέα (but -κλεῆ MS. k).

#### XIV.

For circumstances of this poem, see *Introd.* pp. 30, 31 where the date is placed after 269. The scene is undoubtedly Cos—not Alexandria, since Aeschines is setting out *for Egypt* (l. 68), nor Sicily, since Hiero would then be the captain under whom he would take service; only in Cos can we find a reasonable meeting-place for a philosopher from Athens (l. 6), an Argive, and a Thessalian horse-dealer.

*Aeschines waiting impatiently: to him enter Thyonichus.*

1. χαρεῖν τὸν ἄνδρα Θυνώνυχον. The use of the infinitive and the phrase τὸν ἄνδρα Θυνώνυχον makes the sentence somewhat formal and stiff. For the construction cf. Plato, *Ion* 530 α τὸν Ἴωνα χαίρειν πόθεν τὰ νῦν ἡμῖν ἐπιδεδήμηκας; the accus. and infin. forms a *wish*. So in official announcements, Arist. *Acharn.* 172 τοὺς Θράκας ἀπέναι παρῆναι δ' εἰς ἔην. [Distinguish this from the use of the infinitive for imperative, to which the *nominative* is attached when the command is addressed to a person present; Thucyd. v. 9. 5 τὰς πύλας ἀνοίξας ἐπεκθεῖν; Aesch. *P. V.* 712.]

τὸν ἄνδρα Θυνώνυχον: simply a formal address. For use of article, i. 105 τὰν Κύπριν, and note, *ad loc.*; not as Hermann says, 'eccum quem expectabam.' For ἄνδρα attached to proper name (in apposition), Soph. *O. C.* 109 οἰκτεῖρατ' ἀνδρὸς Οἰδῖπου τόδ' ἄθλιον εἶδωλον; Lucret. v. 621 'Democriti quod sancta viri sententia poscit.' Cf. Lobeck on *Ajax*, 817.



ἄλλα τοιαῦτα: i.e. πολλὰ χαίρειν, Reiske, and Αἰσχίνα, modern editors. ἕτερα τοιαῦτα and ἄλλα τοιαῦτα = 'the same thing over again.' Plato, *Gorgias* 481 e πρὸς τὸν νεανίαν τοιαῦτα ἕτερα πέπονθας: ib. 501 b τοιαῦται ἄλλαι πραγματεῖαι: but it is doubtful if we could say, (1) καὶ χαίρει πολλά: (2) σὺ δὲ καὶ ἕτερα τοιαῦτα χαίροις. Further the dative Αἰσχίνα is only conjectural. ἄλλά not ἄλλα is given by all MSS., and though after ἄλλά there is great divergence, τύ is well established, and αὐτά is given by almost all MSS.

2. ὥς χρόνιος: cf. xv. 2. For the use of the adjective of time, cf. Eurip. *Ion* 403 μὲν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρρωδία; Alexis in Lucian, 732 ὦ δέσποθ' ὑγίαιν' ὥς χρόνιος ἐλήλυθας: and note on xxv. 223.

3. ταῦτ' ἄρα λεπτός, 'that's why you're so thin.' Cf. Aesch. *Pers.* 165 ταῦτά μοι διπλῇ μέριμν' ἀφραστός ἐστιν ἐν φρεσίν. But this accusative is commonest with verbs of motion; Plato, *Prot.* 310 e ἄλλ' αὐτὰ ταῦτα καὶ νῦν ἤκω: Soph. *O. T.* 1005 τοῦτ' ἀφικόμην: ib. *O. C.* 1291 ἀ δ' ἤλθον: Babrius, xcν. 23 ταῦτ' ἤλθον: examples which show the construction to be originally a cognate accusative; cf. Theocr. xv. 8.

4. Aeschines has ceased to take any care of his appearance; his hair and moustache are long and unkempt; cf. v. 46.

6. Cf. the description in Arist. *Clouds* 103 τοὺς ὠχρίωντας τοὺς ἀνυποδῆτους λέγεις.

7. 'He too I think was in love—with a mess of pottage.' Thyonichus knows that Aeschines' trouble is that he is in love, but does not know what the latest developments have been (cf. l. 11), nor why Aeschines has now summoned him. There is a similar turn of expression in Herond. ii. 80:

ἔρᾱς σὺ μὲν ἴσως Μυρτάλης· οὐδὲν δεινόν.  
ἐγὼ δὲ πυρῶν.

8. παῖσδεις . . . ἔχων, 'you keep on jesting.' Arist. *Frogs* 202 οὐ μὴ φλυαρῆσεις ἔχων.

9. λασῶ . . . μανείς, 'I shall slip into madness.' Aesch. *Ctes.* § 5 προλέγω ὑμῖν ὅτι λήσετε κατὰ μικρὸν τῆς πολιτείας τισὶ παραχωρήσαντες: Herond. ii. 80 κατ' οὖν λήσεις τακεῖσα.

θρίξ ἀνὰ μέσσον, 'a hair divides me from it now.' For θρίξ, as smallest measure of division, cf. Xen. *Symp.* vi. 2 μεταξύ τοῦ ὑμᾶς λέγειν οὐδ' ἂν τρίχα μὴ ὅτι λέγειν ἂν τις παρείρειε.

ἀνὰ μέσσον: cf. xxiii. 21.

10. ἀσυχᾷ ὀξύς, 'a little hasty'; cf. ἡσυχῇ γρυπός, Aelian, *N. A.* iii. 38; ἥκα μέλαν, 'slightly black,' Oppian, *C.* iii. 39. So Ahrens. The old reading ἀσυχος ὀξύς (kept by Fritzsche) = indolent or hasty (by turns), but this suits τοιοῦτος badly.

11. 'Desiring that things turn out well.' κατὰ καιρόν = favourably as πράσσοντας ἐν καιρῷ, Bacchyl. fr. 3; but there is no parallel to the omission of the infinitive (γενέσθαι) here, even though ἐθέλω in late Greek can take a direct accus. after it (cf. xxiii. 22), and the text is almost certainly corrupt (παρὰ καιρόν, Meineke; κατ' ἄκαιρον, Grever). ? πάντ' ἐθέλειν κατὰ καιρόν, as command, 'consent to everything in due season.'

τί τὸ καινόν, 'what is the new development?' Lucian,



Νεκνομ. 457 καινὸν οὐδὲν ἀλλὰ οἷα καὶ πρὸ τοῦ: Soph. O. C. 722 τί δ' ἐστὶν ᾧ παῖ καινόν;

15. θηλάζοντα: cf. iii. 16. This reversal of the usual meaning occurs first in Aristotle, *H. A.* vi. 23. 7; cf. superscrip. of *A. Pal.* vii. 623 εἰς παῖδα . . . μαστὸν θηλάζοντα.

16. τετόρων ἐτέων, 'four years old.' For the genitive cf. Plato, *Laus* 721 α γαμείν δεῖ ἐπειδὰν ἐτῶν ἥ τις τριάκοντα μεχρὶ ἐτῶν λέ': Krüger, i. 47. 8.

σχεδὸν ὥς ἀπὸ λανῶ, 'fresh as from the press' (Paley): Nonnus, xix. 131 ληνοῦ οἶνον ἔτι πνείοντα: 'ferme tam copiose praebens quam si vindemiae tempus esset' (Briggs).

17. βολβός κτεῖς κοχλίας. The singular is used collectively when speaking of natural products; cf. vii. 66; x. 54; *Odys.* xiii. 409 αἱ δὲ νέμονται ἔσθουσαι βάλανον μενοεικέα: *Ib.* x. 241 τοῖσι δὲ Κίρκη παρ' ῥ' ἄκυλον βάλανόν τ' ἔβαλεν. So Callim. vi. 27 ἐν πίτυς, ἐν μεγάλας πετελαί εἰσαν. βολβός τις κοχλίας, best MSS., which Hermann once defended—'tis dicit ut aliquam multos significet.' Six (inferior) MSS. omit the τις altogether. A possible conjecture would be βολβίσκος, dimin. of βολβός. The text is Wordsworth's correction now generally adopted; cf. Alexis in Athenaeus, 63 f πίννας κάραβον βολβούς κοχλίας: *id.* Athenaeus, 356 f:

φέρων πάρειμι κήρυκας κτένας  
βολβούς μέγαν τε πουλίπουν, ἰχθύς θ' ἄδρους.

[A menu in *A. Pal.* xi. 35 includes κράμβη, τάριχος, βολβίσκοι, ἡπάτιον, χοιρεῖον, φόν.]

ἐξηρέθη, 'were served,' 'prompta sunt.' Cf. Arist. *Pax* 1145 τῶν τε σύκων ἔξελε (Fritzsche).

18. προϊόντος: sc. τοῦ πότου.

ἐπιχεῖσθαι: cf. ii. 152.

19. ὦτινος: cf. ii. 151 ἔρωτος, 'to drink to each one's fancy.'

ἔδει μόνον ὦτινος εἰπεῖν: sc. ἐθέλοι. For ellipse of verb in dependent question cf. xii. 37; xxv. 64; *A. Pal.* v. 130:

ὦ ψυχὴ φλέξει σε· τὸ δ' ἐκ τίνος ἢ πότε καὶ πῶς  
οὐκ οἶδα· γνώσῃ, δύσμορε, τυφομένη.

21. ἄ δ' οὐδέν: sc. ἐφθέγγετο. ἄ δ' is Cynisca.

22. 'Can't you speak; you saw the wolf,' cried one in jest, 'how clever,' she said, and blushed red. According to a well known superstition if a wolf saw a man before the man saw the wolf, the man became dumb. It is not related what happened to the wolf in the opposite case. Verg. *Ed.* ix. 53:

'vox quoque Moerim  
Iam fugit ipsa: lupi Moerim videre priores.'

Hence λύκον εἶδες cannot be taken as a question; 'Have you seen a wolf?' since to be seen, not to see, caused dumbness, but—'you saw the wolf you know, so you can still speak.' (Cf. Plato, *Rep.* 336 d καὶ μοι δοκῶ εἰ μὴ πρότερος ἐωράκη αὐτὸν [sc. Thrasymachus] ἢ ἐκείνος ἐμέ, ἄφωνος ἂν γενέσθαι.)

24. ἔστι Λύκος. The words are to be assigned to Aeschines speaking to Thyonichus: not to the companion who made the unlucky jest at the drinking-bout (Hermann, *Opusc.* v. 96).

Λύκος, Λύκος: the repetition gives bitterness to the utterance; cf. 47. It is Wolf, Wolf if you please.

26. τὸν κλύμενον: 'ironice dicit: nobilem illum et praeclarum amorem' (Meineke).

κατετάκετο: cf. xi. 14. ἔρωτα is cognate accus.

τούτω depends on ἔρωτα.

27. 'And this came once whispered (ἀσυχῆ) in my ears, but I sought not out the truth.'

δ' ὥτός: cf. xii. 20 διὰ στόματος: Eurip. *Androm.* 95 διὰ γλώσσης ἔχειν: Soph. *O. T.* 1386:

εἰ τῆς ἀκουούσης ἔτ' ἦν  
πηγῆς δι' ὧτων φραγμός.

οὕτως: not 'to this effect'; but with ἀσυχῆ, 'just softly whispered.' οὕτω(s) with an adjective or adverb gives a sense of indifference and carelessness, 'just.' *Vid.* Rehdantz, *Neun Philipp. Reden*, Index, s. v.; and cf. ἐν διατριβῇ οὕτως ἰδίᾳ, Demos. xxi. 71; Plato, *Symp.* 176 e ἀλλ' οὕτω πίνοντας πρὸς ἡδονήν: *Gorgias* 503 d ἰδῶμεν δὴ οὕτως ἰν ἀτρέμα σκοπούμενοι.

28. μάταν εἰς ἄνδρα γενειῶν: cf. x. 40 ὅμοι τῷ πάγωνος ὃν ἀλιθίως ἀνέφυσα. For εἰς ἄνδρα see note on xiii. 15.

30. 'Then he of Larisa began to sing "My Wolf," from the beginning, some Thessalian song, the clumsy fool.' τὸν ἐμὸν Λύκον is to be taken as the beginning of the song, whether the actual words of a popular ditty, or parodied and suited to an old tune (μέλισμα). (So Ziegler, after Gräfe.)

31. Θεσσαλικόν . . . μέλισμα is then accus. in apposition to ᾗδεν τὸν ἐμὸν Λύκον. Others make μέλισμα direct accus. after ᾗδεν and Λύκον as accus. governed by the verbal equivalent ᾗδε μέλισμα: as Soph. *Elect.* 122 τίν' αἰεὶ τάκεις οἰμωγὰν Ἀγαμέμνονα; &c.; but τὸν ἐμὸν has then to be awkwardly interpreted 'meum Lycum' = 'infestissimum mihi.'

κακαὶ φρένες: in apposition to ὁ Λαρισαῖος. Cf. Aeschrio (Bergk) λόγων τι παιπάλημα καὶ κακὴ γλώσσα.

33. ἐπιθυμήσασα . . . ἔκλαιε. Although the action of the two verbs is really contemporaneous, the aorist participle is used as expressing the reason and motive felt before the 'weeping' began. Similarly τόδε μοι χάρισαι ἀποκρινάμενος, Plato, *Gorg.* 516 b. The answer must be given *before it can be said* that the speaker has done the favour, although the granting of the favour and giving of the answer are one and the same action.

34. ἴσαις. The Attic 3rd plural of οἶδα—ἴσαις—(Doric ἴσαντι, Theocr. xv. 64) is from a 1st person singular, ἴσαιμ. See *Dial.* § 43, and Ahrens, *Dial.* i. p. 138; ii. p. 312.

34, 35. For the sake of Aeschines' gallantry it would be pleasant to take Paley's view that Thyonichus struck the Thessalian, not Cynisca: but this leads to a hopeless change of persons.

35. ἄλλαν: *sc.* πληγὴν. A common ellipse; *Aesch. Agam.* 1384:

παῖω δέ νιν δῖς· . . .  
 . . . καὶ πεπτωκότῃ  
 τρίτην ἐπενδίδωμι.

Herond. iii. 77:

κόσας, κόσας (= πόσας)  
 Λάμπρισκε, λίσσομαι μέλλεις ἔς μεν φορῆσαι.

Cf. xv. 95; xviii. 11. We may distinguish three classes of this ellipse of noun.

(a) The adjective has completely passed into substantival use, so that it can be used in any context, e.g. ἄκρατος (*sc.* οἶνος), ἐπ' ἀμφοτέροις (*sc.* ποσὶ), τραφερῇ (γῇ), ὑγρῇ (θάλασσα), τὴν αὐλείαν (θύραν), xv. 43.

(b) The noun is suggested by the verb and would usually be cognate accus.: καιρίαν, ἄλλην πλήσσω (πληγὴν), πολὺν ἔπινον (οἶνον), ὡς βαθὺν ἐκοιμήθης (ὑπνον) *Lucian*, i. 293; *Arist. Frogs* 191.

(c) No definite noun could be supplied; the adjective (usually feminine) has become a fixed adverbial expression, ἄλλην καὶ ἄλλην ἀποβλέποντος εἰς ἡμᾶς, *Plato, Euthyd.* 273 b κατὰ πρώτας, ἐκ πρώτης, ἐκ καινῆς (anew): *Iliad* ii. 379 ἔς γε μίαν βουλευέσμεν.

36. θάσσον: cf. xv. 29. ἐμὸν κακόν. So in xv. 10 *Praxinoe* dubs her husband φθονερὸν κακόν.

37. *A. Pal.* v. 274 οἰχόμενος δ' ἄλλην ὑποκόλπιος εὐθὺς ἐλίξεις. For ὑποκόλπιος (an Alexandrian word) = ὑπὸ κόλπῳ, cf. διαπόντιος (xiv. 55), ὑπερούριον (xxiv. 95), προδείελος (xxv. 223), ὑποδείελος (*Aratus*, 118), ὑποκάρδιον (xi. 15), ὑπαροφίοισι (xiv. 39), ἀπαυλόσυνος, *A. Pal.* vi. 221 (*Leonidas*) = ἀπὸ τῆς αὐλῆς: *παριστίδιος* = παρὰ τὸν ἱστόν, *A. Pal.* vii. 726.

ἰοῖσα θάλαπε, 'go and cherish'; cf. i. 113.

38. 'For him thy tears fall large as apples.'

ῥέοντι = ῥέουσι: for plural cf. ii. 109; iv. 23, &c. *Schol. k* τῷ Ἀνκῷ τὰ ῥέοντά σου δάκρυα μῆλα πίπτει, τουτέστι ἔρωσ καὶ ἐπιθυμία, apparently taking μῆλα as = tokens of love. This is in the highest degree artificial, and we can only understand it to mean large round drops of tears; cf. *Megara*, 56:

τὰ δέ οἱ θαλερώτερα δάκρυα μῆλων  
 κόλπον ἔς ἡμερόντα κατὰ βλεφάρων ἐχέοντο.

The clause τήνῳ . . . ῥέοντι, put without conjunction paratactically with preceding, is really causal; 'go and cherish another; since it is for him that thy tears flow.' Hence we can dispense with the conjectures τῷ νῦν . . . ῥέοντι, *Hiller*, and τήνῳ . . . ῥέοντων, *C. Hartung*.

40. βίον = βίοντον, *Aratus* 111 καὶ βίον οὐπω νῆες ἀπόπροθεν ἡγίνεσκον.

41. ὦκντέρα. The sentence follows irregularly on the simile, but with greater liveliness and vividness than would be given by ὡς τήνα: cf. the structure of x. 31; xii. 8; ix. 35.

43. 'A fable runs: the bull dashed through the forest'; *vid. not. crit.* The Scholiast tries to explain Κένταυρος, saying παροιμία ἐστὶ διὰ τὸ τοὺς Κενταύρους ὕλης ἐπιλαμβανομένους ἀλήπτους εἶναι,

but *aĩnos* is particularly used of *animal fables*, Hesiod, *Works and Days*, 200; Archiloch. 89. The image of a bull breaking away through the forest is graphic; cf. Soph. *O. T.* 476:

φοιτᾷ γὰρ ὑπ' ἀγρίαν  
ῥ' ἔλκεν ἀνὰ τ' ἄντρα καὶ  
πέτρας ἰσόταυρος,  
μέλεος μελέῳ ποδὶ χηρεύων.

cf. *A. Pal.* vi. 255 ταύρου . . . ἀτιμαγέλου: *ib.* vi. 217 ἀν' ὑλῆεν δ' ὤκνς ἔθυνεν ὄρος: Babrius 95:

τὴν δὲ φύζα δειλαίην  
θύρης κατιθὺς ἦγεν εἰς μέσας ὕλας.

[ἔβα τάχα is palaeographically more probable than Meineke's ἔβα ποκά. Some copyist took τάχα in its late sense = *ἀν*, and wrote ἔβα τάχα (κεν). But καὶ ταῦρος, 23 M, may be right.]

44. **εἴκατι**: *sc.* ἡμέραι as is shown by *σάμερον* in 45. Aeschines counts the days by groups marked by subsequent events: 'twenty days up to then—then eight till I—,' and so on.

45. **ποτίθει δύο** = *πρόσθες δύο ἡμέρας*: so xxiv. 36 *ἄνστα* for *ἀνάστηθι*, but *vid.* Ahrens, *Dial.* ii. p. 314. *ποτιθές*, 2 MSS.

46. 'And she knows not even if I be shorn like any Thracian'; cf. l. 4. The Thracians as a barbarian tribe wore their hair long and ragged, Lucian, *Tox.* 51 ἀλλὰ καὶ τοῦτο εἴκαστο αὐτοῖς καὶ ἀπεκεκάρκει τῆς κόμης ὅποσον εἰκὸς ἦν ἐλάττω κομᾶν τὸν Ἀλανὸν τοῦ Σκυθοῦ. (This with Ziegler's text keeping οὐδ' εἰ and οἶδε of the MSS. and deleting stop at *κέκαρμαι*.) Ahrens takes οὐδ' εἰ = οὐδέ, but it is only so used after a preceding negative, *vid.* Arist. *Vesp.* 352 *κοῦκ ἔστιν ὁπῆς οὐδ' εἰ σέρφω διαδῶναι*.

**ἀπ' ἀλλάλων** (ἔσμέν), 'since we are parted.'

47. **Λύκος νῦν πάντα**, 'Lycus is everything to her'; Demosth. *De Cor.* § 43 *φίλον εὐεργέτην σωτήρα τὸν Φίλιππον ἡγούντο· πάντ' ἐκείνος ἦν αὐτοῖς*.

**ἀνῶκται**, *sc.* τὸ δῶμα.

48. The Megarians, sending to Delphi to inquire which was the most noble city in Greece, received the answer, Argos was the best soil, Thrace was supreme for its horses, Sparta for her women, Syracuse for men; but

ὑμεῖς ὦ Μεγαρεῖς οὔτε τρίτοι οὔτε τέταρτοι,  
οὔτε δυωδέκατοι, οὐτ' ἐν λόγῳ οὐτ' ἐν ἀριθμῷ.

Hence the expression became a proverb, Callim. *Ep.* xxv:

τῆς δὲ ταλαίνης  
νύμφης ὥς Μεγαρέων οὐ λόγος οὐδ' ἀριθμός.

51. **νῦν δὲ πόθεν**; *sc.* ἀποστέρξω: 'but now how I am to,' Demosth. *De Cor.* 47 ἀλλ' οὐκ ἔστι ταῦτα· πόθεν; πολλοῦ γε καὶ δεῖ: *Id. De Fals. Leg.* 34.

**μῦς, φαντὶ Θυνώνιχε, γεύμεθα πίσσας**, 'we have tasted pitch like the mouse in the adage'; cf. Herond. *πέπονθα πρὸς Θαλήτος ὄσσα κῆμ πίσση μῦς*: Nicet. *Eugen.* iv. 409:

ἀλίσκεται γὰρ τοῖς ἔρωτός δίκτυοις  
ὥς μῦς πρὸς ὑγρᾶς ἐμπεσὼν πίσσης χύτρον.



For omission of *ὡς* cf. note on xiii. 24. For the parenthetic use of *φαντί* (*φασί*), Lucian, *Νεκρομ.* § 4 ἐλελήθειν δ' ἔμεινεν εἰς αὐτό, φασί, τὸ πῦρ ἐκ τοῦ καπνοῦ βιαζόμενος and often.

**γεύμεθα.** Meineke makes this a perfect without reduplication, but none of his examples are above suspicion. On such perfects as they are without reduplication *vid.* Monro, *Hom. Gram.* § 23. 4. Still less probable is the view that it is present contracted for *γενόμεθα*: *vid.* on xxx. 32. Paley regards it as an Epic aorist from *ἐγεύμην*, the only objection to which is that the syncopated aorist seems to be used only in 3rd person or participle (λῦτο or λῦτο, πλήτο, χύτο, χύντο, *Iliad* iv. 526: ἄμπνυτο, ἔμπνυτο, ἔλειπτο, *Ap. Rhod.* i. 45: ἀπαμείπτο, Nonnus: λέκτο, βλήμενος, κλύμενος). If this cannot be admitted read *μὴς φαντί* *Θυνώνιχε γεῦμά τι πίσης* (Briggs *γεῦμ' ἔτι πίσης*), omitting the verb, as not uncommonly in proverbs, e.g. *γλαυκ' εἰς Ἀθήνας*.

55. **διαπόντιος**: see on 37. For the adjct. instead of an adverbial expression of *space* cf. v. 115; xxiv. 93; ἔπαθ' ὑπο-*ρανίη*, Aratus, 134.

56. **ἑμαλὸς δέ τις**: 'unus e grege.'

**ὁ στρατιώτας**, 'I, the trooper.' 'Aliquotiens Theocr. cum quis de se ipso atque officio suo praedicat ita ponit articulum ut aut cum conscientia quadam dignitatis suae ea persona quae verba facit loqui videatur, aut id quod redit eodem officium ipsius notum significetur' (Fritzsche); cf. iii. 19. So xv. 129.

57. **κατὰ νοῦν τέον**: 'e sententia tua'; cf. *κατὰ θυμόν*, xiii. 14.

58. **δοκεῖ ὥστε**. The *ὥστε* is redundant; cf. Isocr. 36 b *λαβὼν ἐξουσίαν ὥστε ποιεῖν*.

59. **οἷος ἄριστος**, 'the best that could be'; Plato, *Apol.* 23 a *πολλαὶ . . . ἀπέχθειάι μοι γεγόνاسι καὶ οἶαι χαλεπώταται*. So with attraction Plato, *Symp.* 220 b *ὄντος πάγου οἴου δεινστάτου*, e.g. *τοιούτου οἷος δεινστάτος ἐστι*.

60. The division of the line is very uncertain. I assign it all to Aeschines and translate 'and what must a man be like in other ways to be the best master to a free man?' It would be more usual to have the article in this construction, but cf. Plato, *Theaet.* 149 d *ποῖαν χρὴ ποίω ἀνδρὶ συνοῦσαν ὡς ἀρίστους παῖδας τίττειν*. With article Plato, *Rep.* 332 d *ἡ τίσι τί ἀποδιδούσα τέχνη δικαιοσύνη ἂν καλοῖτο*; (*Ast, Lex. Plat.* ii. p. 394).

62. **τὸν οὐ φιλέοντα**: not *μή*, although the participle is generic, since *οὐ φιλέοντα* = *τὸν μισούντα*, and the *οὐ* connects closely with the verb, but *vid.* *Introd.* p. 35.

64. **βασιλῇ**. For the elision cf. *βασιλέ(α)*, Pind. *P.* iv. 110; *Ὀδυσσῇ(α)*, *Odys.* v. 336.

**αἰτεῖν δέ δεῖ οὐκ ἐπὶ παντί**, 'but you must not ask on every occasion'; Theognis, 325 *εἰ τις . . . ἐπὶ παντὶ χολῶτο*. Another reservation of praise as in l. 62.

66. **λῶπος**, 'a military cloak.'

**ἐπ' ἀμφοτέροις**: *sc. ποσί*, *vid.* l. 35. Tyrtaeus, x. 31:

*ἀλλὰ τις εὐ διαβὰς μενέτω ποσὶν ἀμφοτέροισι*

*στηριχθεὶς ἐπὶ γᾶς, χεῖλος ὁδοῦσι δακάν.*

68. **ᾧ τάχος**, 'with all speed'; cf. ii. 36; Pind. *Ol.* vi. 23. For ellipse of verb cf. xv. 147.

**ἀπὸ κροτάφων**: cf. xvi. 49. *ἀπό* expresses properly 'looked at from,' 'judging from.' Theophrastus, *Char.* xxxi. (xxviii.) *καὶ*



γὰρ εἶδε χθῆς τις ἀπὸ τοῦ προσώπου ἐστί: Lucian, *Dial. Mort.* x. 8 σεμνὸς ἀπὸ τοῦ σχήματος. Not 'from the brows down,' since πελόμεσθα = ἐσμὲν not γιγνόμεσθα.

69. ἔρπει: cf. Arist. *Equit.* 520 ἅμα ταῖς πολιαῖς κατιούσαις. Probably a personal reference on Theocritus' part, *vid.* *Introd.* p. 34.

70. ἄς = ἔως.

χλωρόν: Statius, *Silvae* i. 2. 276 'Longe viridis sic flore ruventae perdurent vultus'; Horace, *Ep.* xiii, 4 'virent genua.'

## XV.

See Introduction, pp. 30, 31. Two Syracusan ladies—Gorgo and Praxinoa—resident in Alexandria go out to see the Adonis festival, and hear the dirge over Adonis sung. The greater part of the idyll is a racy sketch of their conversation, and their adventures by the way; the Adonis song affords the occasion of the piece, but is not to be regarded as its essential part.

Matthew Arnold's essay on the poem and excellent translation should be read (*Essays on Criticism*, 1st series).

According to the Scholiasts, Theocritus founded the sketch on a mime of Sophron—τὰ Ἰσθμια θάμεναι (θεώμεναι) or Ἰσθμιάζουσαι (Ahrens, *Dial. Dor.* p. 469). Among the fragments preserved are a few which show resemblance to Theocritus—φέρ' ὦ τὸν δρίφον (cf. v. 2); φέρε τὸ θαύμακτρον κάπ' ἰθὺς ἰώμεσ (cf. v. 39, &c.); ἔτι μέθεν ἁ καρδία πάδη (v. 4); cf. Preface to xviii. 2. There are sundry parallels between the idyll and the first and fourth mimes of Herondas. In style and prosody the poem approaches more nearly than the other idylls to common speech. Note especially the large number of cases in which, as in Attic comedy, a vowel is *left short* before a mute and liquid; ll. 2, 3, 14, 16, 19, 40, 43, 53, 78, &c.

1. ἔνδοι Πραξινόα, 'Is Praxinoa at home?' Arist. *Acharn.* 395 παῖ παῖ· τίς οὗτος; ἔνδον ἔστ' Εὐριπίδης; The words may be taken as addressed to the servant; then Praxinoa, overhearing, answers herself; or Gorgo, not standing on ceremony, opens the door and looks in without knocking.

ὥς χρόνῳ, 'what an age since you have been here'; Eurip. *Phoeniss.* 305 χρόνῳ σὸν ὄμμα μυρίαῖς ἐν ἀμέραις προσεῖδον.

2. ὄρη δρίφρον, 'see to a chair for her.' Cf. Soph. *Ajax* 1165.

3. ποτίκρανον: a cushion = προσκεφάλαιον.

4. ὦ τὰς ἀλεμάτω, 'this gadabout spirit' (Mat. Arnold); cf. iv. 40. ἡλέματος = 'vain,' 'trifling'; almost = ἡλίθιος: cf. Timo, xv (Brunek):

οἱ δέ μιν ἡὔτε γλαῦκα πέρι σίζαι τερατοῦντο  
ἡλέματος δεικνύντες ὁθύνεκεν ὄχλοαρέσκης.  
οὐ μέγα πρῆγμα τάλας· τί πλατύνει ἡλίθιος ὥς;

'ad me certe quod attinet non video quid aptius reponi possit et minori cum mutatione quam ἀλεμάτω ut illa quae haec dicit

stultitiae seipsam accuset quod, dum pompae nihil ad se pertinentis spectatrix esse vult, stulta curiositate inducta in discrimen vitae venerit' (Stephanus); the emendation was made before this by Scaliger.

5. 'I've scarcely got here alive from all the crowd and all the carriages.' The genitives depend on ἐσώθην, cf. Eurip. *Alc.* 770 κακῶν γὰρ μυρίων ἐρρέετο.

6. κρηπίδες . . . χλαμύδες, 'riding boots and uniforms' ('gentlemen in khaki').

7. ἐκαστάτω ὅσον, 'and you live such a dreadful way off.' The construction is explained by such phrases as θαυμαστὸν ὅσον, &c.; the superlative being found also in Lucian, *Tox.* xii. φιλίας πλείστον ὅσον ἀποδέοντας: cf. i. 45. σσ and ω can be easily confused both in uncial and minuscule, ω, α: ω, ο: ἐμ=εμ: and ορ=ον are distinguished only by one small stroke. ἐκαστά-τέρω is read by Hermann, but is equally a vox nihili. Greek forms double superlative as κυδίστατος: more commonly double comparatives, ἀσσοτέρω, χειρότερος, ἀμεινότερος: but a comparative termination added to a superlative, as ἐκαστατέρω would be, is unparalleled. Meineke read ἐκαστέρω ᾧ μέλ(ε). The first mime of Herondas opens in much the same way; see especially v. 10 sqq.:

ἦδη γὰρ εἰσι πέντε κου δοκέω μῆνες  
ἐξ οὗ σὲ Γυλλίς οὐδ' ὄναρ μὰ τὰς Μοίρας  
πρὸς τὴν θύρην ἐλθοῦσαν εἶδέ τις ταύτην.  
Μακρὴν ἀποικέω τέκνον ἐν δὲ ταῖς λαύραις  
ὁ πηλὸς ἄχρις ἰγνύων προσέστηκεν  
ἐγὼ δὲ δρᾶίνω μυῖ' ὅσον.

8. ταῦτα: *vid.* xiv. 3, note; where the quoted examples show that Meineke is incorrect in stating that ταῦτα, used to mean 'propterea,' is always accompanied by a particle ἄρα, δῆ, τοι, &c. *Tr.* 'That is why that intractable creature came to the ends of the earth and took this rat-hole—house indeed!—to prevent us being neighbours.'

See Liddell and Scott on παρήγορος.

9. ὅπως, κ.τ.λ., explains the ταῦτα. Meineke puts a colon at τῆνος and explains, 'that's the fault of that fellow—'; a construction by no means justified by Eurip. *And.* 168 οὐκ ἐσθ' Ἐκτωρ τάδε: Menand. 354 τοῦθ' ἐταῖρός ἐστιν οὕτως. (In Soph. *O. T.* 1329 a comma not a full stop stands at ἦν: see Jebb.)

10. ποτ' ἔριν, 'out of spite.'

φθονερὸν κακόν, 'the jealous brute.'

αἰὲν ὁμοῖος, 'always the same.'

14. τὰν πότνια: Persephone. μὰ τὴν Ἀιδεω κούρην, Herond. i. 32.

15. ἀφ᾽ οὗ μὲν τῆνος, 'well that daddy the other day—we call everything "the other day"—was a-buying soap and rouge in the bazaar, and came back with salt, the overgrown blunderer.'

λέγομεν δὲ πρόαν θην, κ.τ.λ., is to be taken as a comment of the constant use of the word πρόαν (πρᾶν) in common speech. Theocritus himself uses it thirteen times (cf. use of καλός, note on viii. 187). πάντα is awkward; but it should probably be

taken as direct object with *πρόαν* as 'tertiary predicate,' not as an ellipse of *εἶναι* (*λέγομεν δὲ προαθρεῖν πάντα*, Seidler, is ingenious but not necessary; 'we told him to be very careful').

16. ἀπὸ σκανῶς: cf. Theophr. *Char.* 18 ἐξ ἀγορᾶς ὀψωνήσας τὰ κρέα.

ἀγοράσδων: probably represents ἡγόραζε = 'tried to buy.' Herod. i. 69 πέμψαντες ἐς Σάρδεις χρυσὸν ἀνέοντο, κ. τ. λ.

19. κυνάδας (κυνάς): dog's hair, substantival; *vid.* Index, Adjectives.

20. ἅπαν ῥύπον, 'mere filth.' ἅπαν, adverbial; cf. iii. 18. note.

ἔργον ἐπ' ἔργῳ: in apposition to sentence; 'trouble on trouble.' Cf. xxv. 94; Quint. Smyr. v. 602 ἐπὶ πένθει πένθος.

22. βάμες = βῶμεν, through the form βάομεν.

ἐς . . . Πτολεμαίῳ: *sc.* αὐλάν: cf. xiii. 11.

23. τὸν Ἄδωνιν. The festival commemorated the untimely death of Adonis and the grief of Aphrodite. Figures of the two were exhibited in costly work, and a dirge sung by the popular singer of the day. How far any religious significance which the festival may once have had gave way to mere holiday making, and courtly flattery can best be judged by this idyll. Nor is there more depth in Bion's *Epit. Adon.*, written to suit a similar occasion. The admission of Musaeus is frank, that the festival of Adonis and Cypris was an opportunity eagerly seized not for worship but for flirting. *Hero and Leander*, 52 (see Addenda, note on xv. 100):

ὅπῃ φάτις ἐστὶν ἑορτῇς  
οὐ τόσον ἀθανάτοισιν ἄγειν σπένδουσι θυηλάς  
ὅσσον ἀγειρομένων διὰ κάλλεα παρθενικῶν.

25. ὦν ἴδες, κ. τ. λ.: see note on ii. 82. The aorists are to be taken as gnomic. The expression is obviously proverbially from the use of the masculine and the generic μή in τῷ μὴ ἰδόντι.

ὦν. The first ὦν is genit. by attraction; the second depends on εἶπες ('tell of'), cf. *Odys.* xi. 174 εἰπὲ δέ μοι πατὴρ τέ καὶ νῆος. Tr. 'The sights you see are tales to tell another.'

26. ὦρα: cf. Arist. *Eccl.* 30 ὦρα βαδίζειν: Herodas, vi. 97.

(The distribution of the verses between the two speakers is here very uncertain. I have followed Hiller, Ziegler, and Paley.)

ἀεργοῖς, 'idle folks have always holiday.' Praxinoa does not fall in at once with Gorgo's invitation, and puts her off with excuses embodied in proverbial wisdom; in l. 27 she suddenly changes her mind and agrees to go.

27. 'Eunoa, take up the spinning and put it down again out there if you dare—a nice soft bed for the cats—you lazy good-for-nothing.' So Hermann (*Opusc.* v), giving a capital sense. It is, however, also possible to make γαλεῖαι a term of reproach addressed to Eunoa: 'these lazy cats are always asleep.' Cf. Herond. vii. 4:

ταῖς γυναιξὶν οὐ θήσεις τὴν μέζον' ἕξω σανίδα  
Δριμύλ'; αὖ φωνέω πάλιν καθεύδεις;

The former explanation is preferable. *νᾶμα* (MSS.) is merely a false Doric form of *νῆμα*: it could not be taken as =water for washing.

30. *σμάμα*, 'soap' (not in a cake but in some kind of paste).  
*μὴ δὴ πολὺ ἀπληστε*: I have left this—the reading of *k* (*μὴ δέ, p*)—believing that the exceedingly harsh scansion is intended to bring the verse near to the level of common speech. Herondas affords parallels, e.g. v. 7 *τό μὲν αἶμα*: *ib.* 9 *μοι αὐτόν (?)*: vi. 29 *πρόσθεν ἢ αὐτῇ*: ii. 53 *ἢ ὄρους* (spondee). Cf. next note.

32. *παῦε, ὀκοῖα*. The hiatus is justified by the pause; and is perhaps in imitation of colloquial speech; but cf. *Odys.* xxiv. 351 *Ζεῦ πάτερ ἢ ῥα ἔτ' ἐστέ*: *ib.* x. 536 *μηδὲ ἔαν*: *A. Pal.* ix. 70 *παῦε ἐπεὶ σε μένει καὶ κατόπιν δάκρυα*.

'That's as good a wash as the gods allow.'

*τοιαῦτα* is cognate accusative.

33. *κλέξ* (= *κλείς*), 'where's the key of the big chest?' For the ellipse cf. Herond. iii. 60 *κοῦ Κόκκαλος κοῦ Φίλλος*; Throughout this idyll the conversation is seldom uninterrupted for more than a few lines: there are frequent intervals to be filled up by action, as here where Praxinoa dresses herself; l. 43 change of scene; 51-77, a long struggle through the crowd; and so on.

34. *ἐμπερόναμα*: the same as *περόνατρίς* of l. 21; see Liddell and Scott under latter word.

35. *πόσσω* . . . , 'how much did it cost you off the loom?' *πόσσω* is genit. of price. 'Ad usum verbi *κατέβα* perspicendum opus est teneamus telam apud veteres in altum erectam stetisse, ita ut opus perfectum de tela deorsum depromeretur' (Wuestemann).

36. *μὴ μνάσῃς*, 'don't make me think of it,' i. e. I don't like to think of it. Beware of the active and do no not translate 'don't mention it.'

*πλέον, κ.τ.λ.*: construe *κατέβα μνᾶν πλέον ἢ δύο καθαρῶ ἀργυρίω*, so that *μνᾶν* and *δύο* are genit. of price. *δύο* as genit. is correctly used with the genit. plural (*μνᾶν*); with genit. dual *δύοιν* is always found; Krüger, i. 24; ii. 3; Thucyd. i. 74 *δύο μοιρῶν*.

*ἀργυρίω καθαρῶ*, 'hard cash'; 'aridum argentum' (Plautus, *Rudens*, 726). Cf. the Irish expression 'dry money' ('£700 of dry money'—*Spectator*, Nov. 8, 1890); and the similar expressions, "*ἀργυρίω καθαρῶ*," 'Blankes Geld,' *aridus*, 'without moisture,' easily suggests the meaning 'nothing but.' Sonnen-schein on Plautus, *loc. cit.*

37. *ποτέθηκα (προσέθηκα)*, 'I gave my soul to the work on it.' Bion, vii. 8 *ψυχὰν ποτὶ κέρδεα καὶ ποτὶ τέχνας βάλλομεν*.

38. *κατὰ γνώμαν*, 'it has turned out all you could wish'; cf. xiv. 57 *κατὰ νοῦν τεόν*: xiii. 14 *κατὰ θυμόν*.

40. *μορμῶ*, 'Bogey!' Cf. Callim. iii. 66:

ἀλλ' ὅτε κούραων τις ἀπειθέα μητέρι τεύχοι  
 μήτηρ μὲν Κύκλωπας ἔῃ ἐπὶ παιδὶ καλιστρῇ  
 . . . ὁ δὲ δώματος ἐκ μυχάτοιο  
 ἔρχεται . . . αὐτίκα τὴν κούρην μορμύσσεται.



45. τὸ κακόν, 'this nuisance,' i.e. 'the crowd'; not 'this difficulty,' as Lang seems to take it. Cf. Arist. *Birds* 294 ὅσον συνείλεκται κακὸν ὀρνέων, 'what a plaguey lot of birds.'

μύρμακες, 'they are thick as ants'; cf. Aeschro (Bergk)—σθενὸν καθ' Ἑλλησποντον ἐμπόρων χώρην ναῦται θαλάσσης ἐστρέφοντο μύρμηκες.

46. Πτολεμαῖε, i. e. Ptolemy II, the reigning king, son of Ptolemy Soter; see Introduction.

47. ἐξ ᾧ ἐν ἀθανάτοισ, 'since your father was deified.' Herondas (i. 26) speaks similarly of the prosperity of Egypt under the Ptolemies:

τὰ γὰρ πάντα  
ὅσ' ἐστί κου καὶ γίνετ' ἔστ' ἐν Αἰγύπτῳ,  
πλούτος παλαίστρη δύναμις εὐδὴ δόξα  
θεαὶ φιλόσοφοι χρυσίον νεηνίσκοι.  
θεῶν ἀδελφῶν τέμενος ὁ βασιλεὺς χρηστός  
Μουσῆον οἶνος ἀγαθὰ πάνθ' ὅσ' ἂν χρῆζη.

(This was written later than Theocr. xv; see *Introd.* p. 31.) Professor Mahaffy writes (*Emp. of Ptol.* p. 148), 'It is remarkable that among the many complaints of injustice found in the Petrie and Serapeum papyri made by poor people who seek redress from the law, there is not a single tale of horror. . . . The effect which these papers produce upon a careful student is that they belong to an orderly and well-managed society where there is but little actual want and but little lawlessness.'

48. Αἰγυπτιστί, 'in old Egyptian fashion.' ἀπατηλοὶ γὰρ οἱ Αἰγύπτιοι ὥς καὶ Αἰσχύλος φησί· δεινοὶ πλέκειν τοὶ μηχανὰς Αἰγύπτιοι.

49. ἐξ ἀπάτας κεκροτημένοι, 'a mass of deceit' ('welded together of deceit'). ἐξ, cf. xvii. 21.

50. κακὰ παίγνια: it is easier to make this cognate accusative to ἐπαισδον and in apposition to οἶα, than to take it in apposition to the subject as a term of reproach. The latter way is however favoured by the parallel lines, Hesiod, *Theog.* 26 ποιμένες ἄγραιοι, κάκ' ἐλέγχεα, γαστέρες οἶον, and Epimenides' Κρήτες αἰεὶ ψεύσται, κακὰ θηρία, γαστέρες ἀργαί.

ἐριοί (k) or ἐρειοί (other MSS.) is an unknown word; it may be right, but though Theocritus has many ἀπαξ λεγόμενα they are all simple new formations: he does not go out of his way to find strange words. Convincing emendation is impossible. Meineke's ἐρινοί is perhaps the best (e conj. Spohn). To add one more to the existing many, I suggest ἐορταί: cf. Herond. vi. 17:

ἐκποδῶν ἡμῖν  
φθείρεσθε νώβυστρ' ὦτα μοῦνον καὶ γλῶσσαι (= γλῶσσαι)  
τὰ δ' ἄλλ' ἐορταί:

'idle good-for-naughts.'

51. τί γενοίμεθα; 'what is to become of me?' Aesch. *S. c. T.* 297 τί γένωμαι; For the optative cf. Soph. *Philoct.* 895 τί δῆτα δρῶμ' ἐγώ; and Mr. Sidgwick's Appendix to his edition of the *Agamemnon*. In Alexandrian writers the use of the bare optative in questions becomes frequent; Herond. v. 76 τίς οὐκ ἐμπτύοι; *A. Pal.* v. 245 καὶ τίς ὑποτλαίη;



πολεμισταί. πολεμιστῆς ἵππος οὐχ ὁ εἰς τοὺς πολέμους ἐπιτή-  
δειος ἀλλ' ὁ ἐν τοῖς ἀγῶσι σχῆμα φέρων ὡς εἰς πόλεμον εὐτρεπισμένος.  
ἦν γὰρ τοιοῦτον ἀγώνισμα (Photius). These gaily caparisoned  
horses were led, not ridden, as appears from l. 53.

53. ὀρθὸς ἀνέστα, 'has reared.'

56. καὶ δὴ . . ., 'there we've got past, and they've gone to  
their position.' [χώρα without article in military sense.]

57. συναγείρομαι, 'I am beginning to collect my nerves.' Cf.  
Ap. Rhod. i. 1233:

τῆς δὲ φρένας ἐπτοί

Κύπρις, ἀμχανίη δὲ μόγισ συναγείρατο θυμόν.

Plato, *Protag.* 328 d μόγισ πως ἔμαντὸν ὥσπερ ἐ συναγείρας εἶπον.

58. ἵππον καὶ τὸν ψυχρὸν ὄφιν. For the article with second  
only of two nouns cf. vi. 1; xxii. 140; vii. 132; xxii. 34;  
*Erig.* iii. 3. The second has always an attribute. Without  
attribute, Pind. *P.* iv. 118 Ἀπόλλων ἅ τε Πυθῶ; Moschus, v. 5:

ἀλλ' ὅταν ἀχῆσῃ πολιὸς βυθὸς ἃ δὲ θάλασσα  
κυρτὸν ἐπαφρίζῃ.

δεδοικω: see i. 63.

64. Plautus, *Trinummus*, i. 2. 72 'sciunt quod Iuno fabulata  
est eum Iove.'

65. τὰς θύρας: sc. τῆς αὐλῆς, at which they have now arrived.

67. Εὐτυχίδος: sc. χέρα, not 'take hold of Eutychis,' as this  
would require λαβοῦ. Eutychis is presumably Gorgo's maid as  
Eunoia is Praxinoa's.

πότεχ' (πρόσεχε), attend to her lest you lose yourself.

68. ἔχεν ἁμῶν, 'hold on to us with your teeth'; see ἀπρίξ in  
Liddell and Scott; Theognis 31:

κακοῖσι δὲ μὴ προσομίλει

ἀνδράσιν ἀλλ' αἰεὶ τῶν ἀγαθῶν ἔχεο.

70. εἴτι γένοιο, 'as you wish to be saved' (M. Arnold); a neat  
representation of the sense. For the construction cf. Herond.  
iii. 56:

ἀλλ' εἴ τι σοι Λάμπρισκε καὶ βίου πρῆξι

ἔσθλην τελοῖεν αἶδε (sc. Μοῦσαι) καγαθῶν κύρσαις.

(sc. 'Thrash this boy.') Ib. 79 εἴ τί σοι ζῶην παῦσαι. But in all  
three examples we have merely an extension of the use of an 'if  
clause' to express an object aimed at, 'if haply.' The optative  
is used in primary sequence as in Eurip. *Rhesus* 3 βᾶθι εἰ δέξαιτο:  
Lucian, i. 224 βαδιοῦμαι εἴ που εὔρεθείη.

71. φυλάσσεο, 'mind my shawl,' i.e. not 'take charge of' but  
'mind not to tear.'

72. ἄθρως: Doric for ἄθρως, the contracted form of ἀθρόος.

73. ἐν καλῷ, 'in a good place,' 'all right'; Eur. *H. F.* 201:

τὸ σῶμα δ' οὐ δίδωσι τοῖς ἐναντίοις

ἐν εὐφυλάκτῳ δ' ἐστί.

74. 'And may you be "all right" year in, year out, and after-

wards'; cf. *Odys.* ix. 134 μάλα κεν βαθὺ λήιον αἰεὶ εἰς ὥρας ἀμῶεν. The noun is always in the plural in the idiom. Contr. εἰς ἐνιαυτόν, εἰς ἔτος. φίλ' ἀνδρῶν: cf. xxiv. 40.

75. χρῆστῳ: genit. of exclamation; 'a dear kind man.'

76. βιάζεν, 'shove your way in.' [Ziegler here reads ἄγ' ὥθει καὶ because the Scholiast has ἄγε βιάζου καὶ ὥθει, but the Scholiast constantly paraphrases one verb by two.]

77. κάλλιστα, 'that's all right'—they get through the crush into the court—'all inside' as the man said when he shut the door on his bride. The point of the joke in the last phrase is lost; and its recovery is rendered doubly difficult by the uncertainty whether ἀποκλάξας means 'shut out' or 'shut up.'

(1) The former is the better attested, Lucian, 473 *ad fin.* of clients at the door, ὠθούμενοι καὶ ἀποκλειόμενοι πρὸς τῶν οἰκετῶν; cf. Epictet. xxxiii. 14 ὅταν φοιτῆς πρὸς τινα τῶν μέγα δυναμένων πρόβαλε ὅτι . . . ἀποκλεισθήσῃ, ὅτι ἐντιναχθήσονται σοι αἱ θύραι. Haupt takes this meaning and adds the phrase to the number of those in which a ridiculous action is described introduced by 'as the man said who' (e.g. 'not such a bad shot after all, as the man said, who missed the dog and killed his mother-in-law').

(2) 'Shut up,' i.e. 'shut up alone'; not as Lang translates 'when he had shut himself in with his bride,' Charito, *A.* x. 2 τὴν ἔνδον ἀποκεκλειμένην. In this case understand a man shutting up his wife alone for 'safety,' cp. Ap. Rhod. i. 775 νηγατέρῃσιν ἐργόμεναι καλύβησι νύμφαι: 'all safe at home, as the man said, when he locked his bride in.' The 'paraprosdokian' would then lie in νύον: it was unmarried girls who were generally so securely watched, Callim. *frag.* 118 ἡ παῖς ἡ κατάκλειστος τὴν οἴφασιν τεκόντες εὐναίους ὀαρισμὸν ἔχθριν ἴσον ὀλέθρου.

(3) We could take ἔνδοι = εἶσω, and make the sentence a command: 'Come in all of you, as the man said, when he had shut his wife out of the way.' This gives far the best sense if this meaning of ἔνδοι can be allowed in Theocritus; *vid.* Liddell and Scott (*ἔνδον*).

79. λεπτὰ καὶ ὥς χαρίεντα: after *Odys.* x. 222:

οἷα θεάων

λεπτὰ τε καὶ χαρίεντα καὶ ἀγλαὰ ἔργα πέλονται.

Cf. *Odyss.* v. 231.

περονάματα, 'embroidered robes.' See *Iliad* xiv. 178:

ἀμφὶ δ' ἄρ' ἀμβρόσιον ἔανδ' ἔσαθ', ὅν οἱ Ἀθήνη  
ἔξυσ' ἀσκήσασα, τίθει δ' ἐνὶ δαίδαλα πολλὰ  
χρυσείης δ' ἐνετῆσι κατὰ στῆθος περονάτο.

Cf. *Et. Magn.* 260. 43 δείκανα τὰ πολλὰ ὑφάσματα καὶ μορφὰς ἔχοντα: Hesych. δείκανα ποικίλα ἱμάτια.

81. ζωγράφοι. The tapestries represented scenes in the story of Adonis and Venus. So Achill. Tat. liii. 4 describes a πέπλος wrought by ζωγράφοι representing the story of Tereus and Philomela.

82. 'How true to life they stand, how true they move.

ἐνδινεύντι is here intransitive; cf. 'animosa signa,' Propert. iv. 9. The whole passage resembles Herondas iv—a visit to the temple of Asclepius in Cos. See v. 33: μᾶ, χρόνῳ κοτ' ἀνθρῶποι | κῆς τοὺς λίθους ἔξουσι τὴν ζόην θεῖναι. v. 56: οὐχ ὀρῆς φίλῃ Κυννοῖ | οἱ ἔργα; καινὴν ταῦτ' ἐρεῖς Ἀθηναίην | γλύψαι τὰ καλὰ . . . τὸν παῖδα δὴ τὸν γυμνὸν ἦν κνίσω τοῦτον | οὐχ ἔλκος ἔξει. This mime of Herondas is probably earlier than Theocritus.

84. ἀργυρέας. There is no other example of κλισμός in feminine, but all the good MSS. give ἀργυρέας here, and it is hard to explain the introduction of the form if it is erroneous.

85. καταβάλλων: for the use of the active cf. ii. 26; x. 40; Xen. *Sym.* iv. 23 παρὰ τὰ ᾧτα ἄρτι ἰουλος καθέρπει.

87. The ceaseless chatter and broad provincial accent of the women raises the wrath of a testy bystander. It is curious that the offended person should speak equally broad Doric, but so does even the singer of the dirge.

88. τρυγόνες: cf. Alexis in Athenaeus iv. 133 b:

σοῦ δ' ἐγὼ λαλίστέραν  
οὐ πάποτ' εἶδον οὔτε κερκώπην γύναι  
οὐ κίτταν οὐ χελιδόν' οὔτε τρυγόνα.

But not only the ceaselessness but the monotony of the ring-dove's note is meant.

ἐκκναίσευντι: of the bore, cf. Theophr. *Char.* 7 ὅταν γε τοὺς καθ' ἓνα ἀποκναίσῃ.

πλατειάσδοισαι, 'with their ā, ā, ā.'

89. μᾶ: simply an exclamation, common in Herondas, 'my word!' [See Nairn on Her. i. 85.]

90. πασάμενος, 'buy your slaves before you order them about'; cf. Soph. *O. C.* 839 μὴ 'πίτασσ' ἂ μὴ κρατεῖς.

91. Κορίνθιαi . . . ἄνωθεν, 'an old Corinthian family.' Syracuse was founded from Corinth.

93. δωρίσδεν, 'I suppose Dorian folk may speak in Dorian.'

94, 95. On construction see vii. 126.

Μελιτώδες = Persephone.

ἁμῶν καρτερός, 'master over us.'

πλὴν ἐνός, 'save only one': sc. 'the king.'

κενεάν: sc. χοίνικα (Herond. iii. 33 ἐκ τετρημένης ἡθεί'), 'I am not afraid of you cutting down my rations.' Wuestemann's explanation is the only one available; 'that the daily rations of a slave—a *modius* or χοῖνιξ—was measured out and levelled down with a scraper.' (ἀπόψηστρον, Herond. vi. 30: ἀπομάκτρας τὰς σκυτάλας αἰς ἀποψῶσι τὰ μέτρα, Hesych.) A stingy bailiff would 'level it down' till the measure was almost empty, and so could be said κενεὰν ἀπομάττειν: cf. Theophr. *Char.* 17 (30) φειδανίῳ μέτρῳ τὸν πύνδακα ἐγκεκρουσμένῳ μετρεῖν αὐτὸς τοῖς ἐνδον τὰ ἐπιτήδεια σφόδρα ἀποψῶν.

97. ἂ τὰς Ἀργείας. For order of words cf. vii. 11; xiii. 19; Plato, *Epig.* 5 τὸν Νυμφῶν θεράποντα φιλόμβριον ὑγρὸν αἰοιδόν: Herond. iii. 38 τὴν μάμμην γρηὴν γυναικα.

100. Catullus, lxi. 96 'quaeque regis Golgos quaeque Idalium frondosum.'

ἐφίλασας: cf. vii. 95.

101. Ἐρύκαν: the same as Eryx (in Sicily).

χρυσῶ παίζουσ', 'toying with gold'; a curious expression and hardly what Theocritus wrote (we should expect παῖσδοισ'), but not improved by such conjectures as χρυσῶπις δι' (Bergk), Ἐρυκ' ἂν Χρυσῶ παίζουσ' (or παίζεις) Ἀφροδίτῃ (Ahrens), χρυσῶ στίλβοις' (Stadt Müller), or what is open to any one to suggest, χρυσῶ παῖ δι'. [Χρῳσωπίζουσ' Ludwig.]

106, 107. ἀθανάταν . . . Βερενίκαν: cf. xvii. 34 *sqq.* and Introduction.

ἀπὸ θνατᾶς: ISOER. 119 b ἐπειδὴ Ἡρακλῆς μετέλλαξε τὸν βίον θεὸς ἐκ θνητοῦ γενόμενος.

110. Βερενικεία: cf. *Iliad* xiii. 67 Τελαμώνιον νύον: *Odys.* xviii. 353, &c.

111. πάντεσσι καλοῖς. A neuter adjective used substantively without article can have πάντα attached as attribute; cf. viii. 40; Demosth. viii. 9 ἐπὶ πᾶσι δικαίοις συμβουλευέειν.

112. 'Beside him lie all the fruits of the season, all the fruits of the trees.'

δρυὸς ἄκρα: division for ἀκρόδρυα: see Xen. *Oecon.* xix. 19. δρύες here 'trees' in general not 'oaks'; cf. Hesiod, *Ἔργ.* 233.

παρ μὲν οἱ. We may either scan as a dactyl adding this to the passages when the *f* of οἱ is neglected, (cf. *Iliad* vi. 101 οὐδὲ τίς οἱ: *lb.* 90 ἐπέλυν ὃ οἱ δοκέει. Add *Iliad* ii. 665; xi. 339; xxiii. 865; xxiv. 72, in all of which γάρ precedes); or (2) we may scan as spondee πᾶρ μὲν *f*' and elide the οἱ. See Monro, *Hom. Gram.* 376; *Odys.* ix. 360 ὥς ἔφατ'· αὐτὰρ *f*' αὐτίς.

119. βρίθοντι: see crit. note. βρίθοντες is impossible after χλωραὶ σκιάδες, even if δρύσοι . . . τιθέντες is allowed in Aesch. *Agam.* 545, where the words are far separated. Nicander (*Ther.* 329) has καταψηχθέντος ἀκάνθης, but on false analogy to adjectives in -εις (*Odys.* xvi. 123 ὑλήεντι Ζακύνθῳ: Nicand. *Alex.* 48 ποιήεντος χαμελαίης). Nor can the occasional use of dual masculine forms be quoted in support of this: see Soph. *O. C.* 1678. Given βρίθοντι as the original the corruption is easily explained through the confusion of the sign for ες (ς) with ι. For hiatus cf. v. 10. Tr., 'and green bowers are built with weight of dill.' For construction cf. xiii. 29; Xen. *Cyrop.* i. 4. 28 ἤκειν ἰδρῶντι τῷ ἵππῳ. Fritzsche and Hartung mark a lacuna at σκιάδες, so that βρίθοντες ἀνήθῳ is end of the following line.

122. ὄζον ἀπ' ὄζῳ, 'flying from branch to branch'; cf. Arist. *Acharn.* 235 διώκειν γῆν πρὸ γῆς.

123. ἐκ: made of; cf. xxi. 11; *A. Pal.* v. 157 ζώνιον ἐξ ἀνθέων.

125, 126. ἃ Μίλητος ἐρεῖ. This seems by the rhythm and absence of conjunction to go with the preceding not the following line. What Miletus—the great wool-growing district—says is therefore 'μαλακώτεροι ὕπνω' (cf. v. 51), a commendation of the quality.

127. ἄλλα, 'another' for this year's festival. Theocritus looks back to the previous year as Bion (*Epit. Adon. ad fin.*) looks forward to the next, λῆγε γόων Κυθήρεια, τὸ σάμερον ἴσχεο κομμῶν. δεῖ σε πάλιν κλαῦσαι, πάλιν εἰς ἔτος ἄλλο δακρῦσαι.

128. τὰν μὲν . . . τὰν δέ. The passage suffers clearly by being



over condensed; this line proceeds as if we had had already mention of a second κλίνη for Cyprus.

129. ἐννεακαίδεκα: for ἐννεακαιδεκετής, ἐτῶν or the termination -ετης being easily understood from the preceding, cf. xxvi. 29; *Iliad* xxii. 349 δεκάκις τε καὶ εἰκοσινήριτ' ἄποινα.

130. πυρρά: fem. sing.; sc. θρίξ. Cf. *Epit. Adon.* 12:

καὶ τὸ ῥόδον φεύγει τῷ χείλεος ἀμφὶ δὲ τήνῃ  
θνάσκει καὶ τὸ φίλαμα τὸ μήποτε Κύπρις ἀφήσει.  
Κύπριδι μὲν τὸ φίλαμα καὶ οὐ ζώντος ἀρέσκει  
ἀλλ' οὐκ οἶδεν Ἀδωνις ὃ νιν θνάσκοντ' ἐφίλασεν.

132. ἄμα δρόσῳ, 'when the dew is fresh on the ground.'

134. ἐπὶ σφυρά, 'ut defluat vestis superior pars ad talos zona, sc. retenta. Parant se mulieres ad κομμὸν qualis deinceps canitur,' Paley; cf. *Iliad* xxii. 80. But κόλπον does not necessarily mean the folds about the breast; cf. *Ap. Rhod.* iv. 947:

παρθενικαὶ δίχα κόλπον ἐπ' ἱζύας εἰλίξασαι  
σφαίρη ἀθύρουσιν περιγέει.

'Gathering the folds about the waist'; cf. Theocr. xxvi. 17.

139. γεραίτερος: cf. xxv. 48; *Odys.* vii. 156 ὅς δὴ Φαιήκων ἀνδρῶν προγενέστερος ἦεν: *Iliad* v. 898 καὶ κεν δὴ πάλαι ἦσθα ἐνέρτερος Οὐρανιῶνων, where the comparative seems equally to be used for the superlative.

141. Δευκαλίωνες, 'Deucalion and his sons' (Hiller), or 'such men as were Deucalion' as Greek says, Ἡρακλέες τε καὶ Θησέες (*Plato, Theaet.* 169 b).

142. Πελοπηάδαι: cf. *Pind. N.* viii. 21.

ἄκρα: neut. for masc. 'the pride of Argos'; cf. xx. 31; x. 29, note; Aesch. *Eumenid.* 489 κρίνασα δ' ἀσιτῶν τῶν ἐμῶν τὰ βέλτατα: *Id. Persae* 1 τάδε μὲν Περσῶν . . . πιστὰ καλεῖται.

143. Ἰλαθι: an Alexandrian form, *Ap. Rhod.* iv. 1600; Homer has ἰληθι.

ἐς νέωτα, 'next year.'

144. ἦνθες: sc. φίλος.

145. τὸ χρήμα: in apposition to ἡ θήλεια. τὸ χρήμα is something colloquial; 'ain't she wonderful? the woman's happy for her learning, most happy for her voice.'

147. κεῖς οἶκον: sc. ἀπιέναι, *Arist. Frogs* 1279 ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι. So in Shakespearian English 'he shall with speed to England' (*Hamlet*). Note how here as in *Idyll* i and elsewhere Theocritus brings us back at the close to the commonplace of daily life. 'So with the song still in her ears ends the incorrigible Gorgo' (M. Arnold).

149. χαῖρε Ἀδων: the hiatus is allowed on the analogy (though false) of χαῖρε ἄναξ, xvii. 135.

Ἀδων: a colloquial form of the name; cf. Ἀρτεμῖς = Ἀρτεμίσια (*Hesiod.*); Ἀντοκλῆς = Ἀντοκλῆς (*Inscr.*).



## XVI.

The circumstances of the poem have been dealt with fully, *Introd.* p. 5 *sqq.* It is an ungenerous money-making age, in which the arts are scorned, the claims of friendship and hospitality neglected, all the true uses of wealth forgotten; men care no longer for the great deeds nor the song in which alone great deeds shall live, remembering not that but for the singers of old the heroes had been lost to memory, and from the Muses glory comes to men. Yet is it labour spent in vain to address oneself to the covetous; gold they have and ever shall desire, but I will choose men's honour and men's love, and with the help of the Muse will yet find a friend. Some one will arise who yet in this age will do a deed of fame; for now war is upon the land; Carthage and Syracuse are putting on their armour, and Hiero stands in our midst like one of the old heroes. Gods of the land cast our enemies out over the sea, all that is left of them, and let our towns and countrysides have peace from the long agony of battle; and let Hiero's fame be carried wide to the uttermost east by song. For many there are whom the Muses love; and may all tell of Sicily her folk, and Hiero. Daughter of Eteocles, ye Graces, let one call me and I will come with my muse, and will not leave you, for all that is fairest among men ye give.

Such is the argument of this fine poem, which starting with a tirade against a selfish time ever exalts the power of song, and turns at the last gracefully to praise of Hiero and outburst of prayer for Sicily's deliverance. The theme is complex, but the leading *motif* of the whole is the honour of poetry and vindication of the poet's place, as is shown by the key-words: *ὑμνεῖν* (2), *Χάριτας* (6), *εὖ εἰπόντα* (13), *αἰδοῖν* (24), *Μουσάων ὑποφήτας* (29), *αἰδὼς ὁ Κήμος* (44), *αἰδοί* (50), *αἰδαί* (57), *τημὴν καὶ ἀνθρώπων φιλόττητα* (66), *αἰδοῦ* (73), *ὑμνεῖν* (103), *Χαρίτων* (108). Indirectly the poem is an appeal on the poet's own behalf, but the claim is pressed rather by suggestion than immediate request. As the first Hiero had honoured the poets of his age — Pindar, Simonides, Bacchylides — as the heroes of Thessaly, and Troy had found their singer, so the latter Hiero is addressed in a poem which by direct mention or constant reminiscence of phrase calls to mind the lyrics of the fifth century. The title *Χάριτες*, the use of the word *Χάριτες* in l. 6, the last announcement of attachment to the *Χάριτες* in l. 104 are full of memories of Pindar and Bacchylides, *Pind. Pyth.* ix. *ad init.*:

ἔθέλω χαλκάσπιδα Πυθιονίκαν  
σὺν βαθυζώνοισιν ἀγγέλλων  
Τελεσικράτη Χαρίτεσσι γεγωνεῖν.

Bacchylides, v. 9:

σὺν Χαρίτεσσι βαθυζώνοις ὑφάνας  
ὕμνον ἀπὸ ζαθέας  
νάσου ξένος ὑμετέρων πέμ-  
πει κλεινὰν ἐς πόλιν  
χρυσάμπυκος Οὐρανίας κλεινὸς θεράπων.

Bacchyl. xix. (*vid.* on l. 69). The outburst against the wrong use of wealth (Theocr. v. 22-28) echoes Pindar and Bacchylides alike (*vid. ad loc.*), as does the passage 40-58, of which the *motif* is 'carent quia vate sacro.'

1. *H. hymn Apoll.* 189:

Μοῦσαι μὲν θ' ἅμα πᾶσαι ἀμειβόμεναι ὀπὲ καλῇ  
ὑμνεῦσιν ῥα θεῶν δῶρ' ἄμβροτα ἧδ' ἀνθρώπων  
τλημοσύνας.

Hesiod, *Theog.* 43:

αἱ δ' ἄμβροτον ὄσσαν ἱεῖσαι  
θεῶν γένος αἰδοίων πρῶτον κλείουσιν ἀοιδῇ.

Matthew Arnold, *Empedocles*:

'First hymn they the Father  
Of all things; and then  
The rest of immortals  
The action of men.'

2. ὑμνεῖν . . . ὑμνεῖν: *vid.* *Intro.* p. 41.

κλέα ἀνδρῶν: *Iliad* ix. 524 τῶν πρόσθεν ἐπενθόμεθα κλέα ἀνδρῶν.

4. 'We are mortals here on earth; let man sing fellow-man.' The careful antithesis of these things is noticeable. Each line falls into two balanced halves: 1-2=3-4; 1 and 2 correspond in alternating order, Διὸς κούραις . . . ὑμνεῖν ἀθανάτους :: ἀοιδοῖς . . . κλέα ἀνδρῶν.

5. τίς γάρ, 'then who of all who dwell beneath the grey dawn.' γάρ is used (in Homeric Greek) to introduce a question with a tone of impatience or surprise, *Iliad* i. 122:

Ἀτρεΐδῃ κύδιστε, φιλοκτεανώτατε πάντων,  
πῶς γάρ τοι δώσουσι γέρας μεγάλθυμοι Ἀχαιοί;

Monro, *Hom. Gram.* § 348. 4. Here Theocritus after his introductory quatrain plunges abruptly into his complaint against greed.

6. Χάριτας: Pind. *Isth.* v. 26:

σὺν Χάρισιν δ' ἔμολον Λάμπωνος υἱοῖς  
τάνδ' ἐς εὖνομον πόλιν.

πετάσας: *sc.* οἶκον. The accus. and dative both being required in the construction, only the latter is actually introduced, Isoer. 31 α συμβούλοις χρῶνται, οἱ μὲν τῶν ἀστῶν τοῖς πολυμηροτάτοις οἱ δὲ ἐξ ἀπάντων ἐκλεξάμενοι τοῖς φρονιμωτάτοις: cf. *Odyss.* iv. 597.

9. ὁ τ(ε): see on xi. 79; *Odyss.* v. 356:

ἄμμοι ἐγώ, μή τίς μοι ὑφαίνῃσιν δόλον αὔτε  
ἀθανάτων, ὅτε με σχεδὴς ἀποβῇται ἀνάγει.

Homer uses ὅ, ὅτε, ὅτι indifferently = 'in that' or 'because,' *Odyss.* viii. 78; xx. 269; v. 340.

11. 'And hide on their chill knees once more their patient head' (Calv.). The poems are personified and represented as begging from house to house, returning empty-handed and blaming their master for their fruitless journey, and sitting dejected, head on hand, till they are sent forth again.

γονάτεσσι is an unexampled form. Homer uses γούνεσσι or γούνασι: so δούρεσσι (Hartung ψυχραῖς ἐν κονίῃσι). For the imagery cf. Cebes, *Tabula* 9 Λύπη . . . τὴν κεφαλὴν ἐν τοῖς γόνασιν ἔχουσα (Renier).

14. 'Men care not as of old to be praised for noble deeds.' The statement is compressed, but means obviously 'care not for noble deeds nor yet for noble fame.'

ἐπί, 'on the ground of,' Isocr. 44 d ἐφ' ἐκάστῳ τιμᾶσθαι τῶν ἔργων.

15. ὑπὸ κερδέων: not quite equivalent to κέρδει, but 'under the influence of gain,' Demosth. p. 107. 71 οὐδὲ προήχθη οὐθ' ὑπὸ κέρδους οὐθ' ὑπὸ φιλοτιμίας. The use is commoner with adjectives (cf. xxiv. 60, note) and verbs that are only virtually passive, Plato, *Laws* 695 b ὑπὸ μέθης μαίνεσθαι: Thucyd. ii. 85 *ad fin.* ὑπ' ἀπλοίας ἐνδιέτριψεν οὐκ ὀλίγον χρόνον.

16. Join ἄργυρον with πόθεν οἴσεται, 'whence he shall win money,' Arist. *Equites* 800 ἐξευρίσκων ὁπόθεν τὸ τριώβολον ἔξει: Theocr. xvii. 10.

18. ἀπωτέρω ἢ γόνυ κνάμα, 'the knee is nearer than the shin,' Plaut. *Trinum.* v. 2. 30 'tunica pallio propior'; Arist. *Eth.* ix. 8. 2 καὶ αἱ παροιμίαι δὲ πᾶσαι ὁμογενωμονοῦσι, οἷον τὸ "μία ψυχὴ" καὶ "κοινὰ τὰ φίλων," καὶ "ἰσότης φιλότης" καὶ "γόνυ κνήμης ἔγγιον." The equivalent of 'charity begins at home.'

21. ὅς ἐξ ἐμεῦ οἴσεται οὐδέν. The future must bear a modal sense, 'who will have nought from me,' 'who intends to get nothing,' Eurip. *frag.* 33:

γυναικα δ' ὅστις παύσεται λέγων κακῶς  
δύστηνος ἄρα κοῦ σοφὸς κεκλήσεται.

'He who gets' (or 'shall get') would of course be ὅς ἂν φέρηται: cf. εἰ μαχεῖ with ἔαν μάχη.

22 *sqq.* The true use of wealth. The retort to churlish greed is given courteously in "δαιμόνιοι": 'Blanda est appellatio qua utitur etiam is qui alterum leniter increpat vel amice admonet' (Ast, *Lex. Plat.*); Plato, *Rep.* 344 d ὦ δαιμόνιε Θρασύμαχε, οἷον ἐμβαλὼν λόγον ἐν νῶ ἔχεις ἀπιέναι; With the whole passage following cf. Theocr. xvii. 106 *sqq.*; Bacchylides, iii. 13 (addressed to Hiero):

οἶδε πυργωθέντα πλοῦτον μὴ μελαμ-  
φαρέϊ κρύπτειν σκότῳ.  
βρῦνι μὲν ἱερὰ βουθύτοις ἑορταῖς,  
βρύουσι φιλοξενίας ἀγνυαῖ  
λάμπει δ' ὑπὸ μαρμαρυγαῖς ὁ χρυσὸς  
ὑψιδαῖδάλτων τριπόδων σταθέντων  
πάροιθε ναοῦ.

Pind. *Nem.* i. 44:

οὐκ ἔραμαι πολλὴν ἐν μεγάρῳ πλοῦτον κατακρύψαις ἔχειν,  
ἀλλ' ἐόντων εὐ τε παθεῖν καὶ ἀκοῦσαι, φίλοις ἐξαρκέων.

24. ψυχῇ δοῦναι: Horace, *Ode* iv. 7. 19; Simonides 85:

ἀλλὰ σὺ ταῦτα μαθὼν βίотου ποτὶ τέρμα  
ψυχῇ τῶν ἀγαθῶν τλήθῃ χαριζόμενος.

δοιδῶν: repeated again in 29 Μουσάων τίειν ὑποφήτας, but this is no tautology, since it is for new emphasis and with a new turn of phrase that the duty of granting somewhat to the arts is insisted on.

27. τραπέζη, 'hospitality.' The passage seems suggested by *Odys.* xv. 69:

νεμεσσῶμαι δὲ καὶ ἄλλῳ  
ἀνδρὶ ξεινοδόκῳ, ὅς κ' ἔξοχα μὲν φιλήρῃσιν,  
ἔξοχα δ' ἐχθαίρῃσιν· ἀμείνω δ' αἰσίμα πάντα.  
ἴσόν τοι κακὸν ἐσθ', ὅς τ' οὐκ ἐθέλοντα νέεσθαι  
ξεῖνον ἐποτρύνει καὶ ὃς ἐσσύμενον κατερύκει.

Cf. Theognis, 467 *sqq.*

29. ὑποφήτας, 'the interpreters'; cf. xxii. 116. The poet is the servant by whose mouth the Muses speak. So Vergil 'Musae quarum sacra fero': Ap. Rhod. iv. 1379 Μουσάων ὅδε μῦθος· ἐγὼ δ' ὑπακουὸς ἀεῖδω Πιερίδων: Horace 'Musalum sacerdos.'

30. ἐσθλὸς ἀκούσης, 'may win a noble name'; cf. xxix. 21. ἀκούω being used as for the passive of καλέω.

31. Pind. *Isth.* i. *ad fin.*:

εἰ δέ τις ἔνδον νέμει πλοῦτον κρυφαῖον,  
ἄλλοισι δ' ἐμπίπτων γελᾷ, ψυχ-  
ὰν Ἀῖδᾶ τελέων οὐ  
φράζεται δόξας ἀνευθεν.

32. ὥσεί τις μακέλα, 'as one whose hands are hardened with the mattock's toil, poor of poor line bewailing hapless poverty'; Shirley (though in very different context):

'Sceptre and crown  
Must tumble down,  
And in the dust be equal made  
With the poor crooked scythe and spade.'

33. ἀχῆν: Hesych. ἡχῆνες, πένητες.

ἐκ πατέρων: cf. xvii. 13; xxv. 117; xxiv. 108 ἐκ πατέρων ἀφνειός: the preposition expressing inherited characteristics, 'poor by descent.'

34 *sqq.* Theocritus illustrates his text by the example of the old heroes who but for song would have been lost to memory, but now, doing great deeds and finding a bard, live in the songs of men. Antiochus and Aleuas were kings of Thessaly, contemporaries and patrons of Simonides. The Scopadae were feudal lords of the territory of Crannon in Thessaly; the head of the house, Scopas, son of Creon, was addressed by Simonides in a song of which Plato (*Protag.* 339 b) preserves the famous fragment: ἀνδρα ἀγαθὸν μὲν ἀλαθέως γενέσθαι χαλεπὸν χερσὶ τε καὶ ποσὶ καὶ νόφῳ τετράγωνον ἀνευ ψόγου τετυγμένον.

35. πενέσται, 'serfs.'



ἀρμαλή, 'the portions of food assigned month by month to each dependent'; cf. on xv. 95. The word is used by Hesiod; then revived, as were many obsolete words, by the Alexandrians. Ap. Rhod. i. 393; Leonidas, 95 (Geffck.).

ἐμετρήσαντο, 'had measured to them'; cf. Hesiod, *W. and D.* 349 εἶ μὲν μετρεῖσθαι παρὰ γείτονος εἶ δ' ἀποδοῦναι.

34-39. Note the careful antithetical arrangement of these lines: 34, 35=36, 37=38, 39; πολλοί=πολλοί=μυρία.

38. ἐνδιάσσκον, 'drove afield'; but the word is not elsewhere used transitively; *vid.* Liddell and Scott. [Hence ἐνδι' ἄγεσσκον, Graefe; ἐνδι' ἔλασσκον, Meineke; most unlikely after ἐλαυνόμενοι in 36. Or if change is necessary we might read ἐνδιοι ἔσχον, cf. l. 95. ἐνδῖος and ἐνδιος are both used. ποίμναις for ποίμενες, Voss.]

39. ποιμένες ἔκκριτα: for rhythm cf. xxii. 49.

40. ἀλλ' οὐ σφιν τῶν ἦδος. There is a Homeric ring in the line; *Odys.* xxiv. 95 αὐτὰρ ἐμοὶ τί τόδ' ἦδος ἐπεί πόλεμον πολύπνευσα; cf. *Iliad* xviii. 80; *A. Pal.* v. 291.

41. εὐρέϊαν σχέδιαν: Leonidas, 94 (*A. Pal.* vii. 67):

εἰ καὶ σοὶ μέγα βρίθεται ὀκρυόεσσα  
βῆρις ἀποφθιμένων.

Both expressions are chosen in order to call to the mind a picture of a vast throng of spirits embarking (see Geffcken on Leonidas, *loc. cit.*).

42. τὰ πολλὰ καὶ ὄλβια, 'the wealth they had on earth.' *A. Pal.* vii. 326:

τόσσ' ἔχω ὅσσ' ἔμαθον καὶ ἐφρόντισα καὶ μετὰ Μουσῶν  
σέμν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια τύφος ἔμαρψεν.

43. ἔκειντο: see on ii. 124. The sentiment is repeated by Horace, *Od.* iv. 9. 25:

'Vixere fortes ante Agamemnona  
Multi, sed omnes illacrimabiles  
Urgentur ignotique longa  
Nocte carent quia vate sacro.'

Pind. *Nem.* vii. 17; *Ol.* x. 109:

καὶ ὅταν καλὰ ἔρξαις, αἰοιδᾷς ἄτερ,  
'Αγῆσίδαμ', εἰς 'Αἶδα σταθμόν  
ἀνὴρ ἵκηται, κενεὰ πνεύσαις  
ἔπορε μόχθῳ βραχύ τι τερπνόν·  
τὴν δ' ἀδυεπὴς τε λύρα  
γλυκύς τ' αὐλὸς ἀναπάσσει χάριν.

44. ὁ Κῆριος: Simonides, 556-468 B.C., the first of the great writers of 'epinikia'; author also of Paeans, Dithyrambs, Hymns, and other forms of Lyric poetry of which fragments remain.

αἰόλα: not 'in varied style,' i.e. different forms of lyrics, but a song of varied mood and rhythm, as Pind. *N.* iv. 24 ποικίλον κιθαρίζων: *A. Pal.* ix. 584 αἰόλον ἐν κιθάρᾳ νόμον ἔκρεκον. Dryden's 'Alexander's Feast' is an αἰόλον μέλος.



46. ὀπλοτέρους, 'posteris.' In Homer = younger; as here, *A. Pal.* iv. 2. 6, where παλαιότερων and ὀπλοτέρων are opposed. In *A. Pal.* ii. 362 ὀπλοτέρος κῶμος = New Comedy.

ἵπποι: cf. Pind. *Ol.* i. 18; Bacchyl. v. 37:

ξανθότριχα μὲν  
Φερένικον Ἀλφεὸν παρ' εὐρυδίναν πῶλον ἀλλοδρόμαν  
εἶδε νικασάντα χρυσόπαχυν Ἀῶς.

48. Λυκίων. Sarpedon and Glaucus; *Iliad* xv.

49. Κύκνον. The story of Cygnus was related in the 'Cypria.' See Herod. ii. 116; Proclus, *Chrestom.* i. ἔπειτα Ἀχιλλεὺς αὐτοὺς τρέπεται ἀνελών Κύκνον τὸν Ποσειδῶνος: Quint. Smyrn. iv. 153.

ἀπὸ χροιάς: see on xiv. 68.

52. ἔσχατον: not 'lowest' (as Fritzsche), but furthest; 'at the limit of the world.' Odysseus, in *Odys.* xi, sails beyond the sunset to the world of the dead. Cf. Soph. *O. T.* 177; Hesiod, *Theog.* 621:

ἐνθ' οἷγ' ἄλγε' ἔχοντες ὑπὸ χθονὶ ναιετάοντες  
εἶατ' ἐπ' ἔσχατῇ μεγάλῃς ἐν πείρασι γαίης.

55. βουσί . . . ἀμφ' ἀγελαίαις: cf. Bacchyl. x. 43 οἱ δ' ἐπ' ἐργοισὶν τε καὶ ἀμϋλ βοῶν ἀγέλαις θυμὸν αὔξουσιν.

57. ὤνασαν: cf. vii. 36.

σφεας: as monosyll. σφεᾶς. For the sense cf. Spenser, *Ruines of Time*:

'For not to have been dipt in Lethe-lake  
Could save the son of Thetis from to die;  
But that blind bard did him immortal make  
With verses dipt in dew of Castalie.'

60. κύματα μετρεῖν, 'to count the waves.' Expressions of size and number are constantly confused in Greek; Soph. *Ajax* 130 μακρὸς πλοῦτος: Herod. i. 203 ὅρος πλήθει μέγιστον: *vid.* Lobeck, *Ajax*, *loc. cit.*

61. ὅσσ' ἄνεμος, 'which the wind drives shoreward with the grey sea.' It seems better to take μετὰ as coupling γλαυκᾶς ἁλός to ὅσσα, than to join ἄνεμος μετὰ γλαυκᾶς ἁλός. The whole surface of the sea seems to be driving coastwards; cf. Catullus' 'Sea-picture' (lxiv. 274):

'Post, vento crescente, magis magis increbreseunt,  
Purpureaque, procul nantes, a luce refulgent.'

For μετὰ cf. Plato, *Rep.* 591 b δικαιοσύνην μετὰ φρονήσεως κτωμένην. (Paley translates 'vis venti cum vi maris'; so Hiller.) For the expression cf. Verg. *Georg.* ii. 108.

62. ὕδατ' νίξεν. The ι is lengthened before a liquid; cf. xxii. 121; xi. 45; *Iliad* xii. 459; see Monro, *H. G.* § 371.

πλίνθον: 'laterem lavare.' Terence, *Phorm.* i. 4. 9.

63. παρειπεῖν, 'to win to better things'; see *Iliad* vi. 337. I have taken this—the reading of three MSS.—as yielding the best sense. The *vulgata lectio* is παρελθεῖν = 'to get the better of,' but usually 'to get the better of by craft,' not suitable here.

παρέλκειν (Hemsterh.) παρασπᾶν (Briggs) means 'to draw away from the *right path*.' παραινείν, Warton (Bergk, Hiller), does not take an accusative. C. Hartung's παρέρπειν ('subdole accedere') is bad. Cf. generally Theognis, 105:

δειλοὺς εὖ ἔρδοντι ματαιοτάτῃ χάρις ἔστιν,  
Ἴσον καὶ σπείρειν πόντον ἁλὸς πολιῆς.

64. χαιρέτω, 'farewell to him'; cf. xxvii. 15; Herond. vi. 31 χαιρέτω φίλῃ πολλὰ ἐοῦσα τοίῃ. Often in Attic, Eurip. *Medea* 1044 χαιρέτω βουλευματα τὰ πρόσθεν (= χαίρειν ἐῶ).

65. ἔχοι ἱμερος: cf. on ii. 45; Callim. vi. 68 σχέτλιος ὕσσα πάσαιτο τόσσον ἔχεν ἱμερος αὐτῆς: cf. Pind. *Nem.* viii. 64:

χρυσὸν εὖχονται, πεδίον δ' ἕτερον  
ἀπέραντον· ἐγὼ δ' ἀστοῖς ἀδῶν  
καὶ χθονὶ γυνῆ καλύψαιμ'  
αἰνέων αἰνητά.

67. εἰλοίμαν. The opt. without ἄν in 1st person expresses not infrequently *willingness*; *Odys.* vii. 314 οἶκον δέ τ' ἐγὼ καὶ κτήματα δοίην = *dare velim not dederim*: *Iliad* xv. 45; Theocr. xxix. 38 κῆπὸν τὰ χρύσεια μᾶλα . . . βαίην, 'I should like to go': Pind. *Pyth.* iv. 118 (210) οὐχ ἰκοίμαν, 'I would not go'—'*nolim venire*' (*Opinio cum voluntatis quadam significatione*, Hermann).

69. ὁδοί: here, literally, 'journeyings.' Others read ἀοιδᾶν with majority of MSS.; ὁδὸς is then metaphorical. Cf. Bacchyl. 19 *ad init.* πάρεστι μυρία κέλευδος ἀμβροσίων μελέων: and after ὁδὸς κέλευθος, οἶμος, in Pindar.

71. Here Theocritus passes to the address to Hiero. Yet even in this age there is hope for heroic song. The world has not yet run its course; and great deeds will once more be done: there is the stir of war throughout the land, and a new champion of Hellenic freedom has arisen—Hiero: and my song will find a worthy subject of praise.

μήνας ἄγων: cf. Aratus, 551:

ἐν τοῖς ἥλιος φέρεται δυοκαίδεκα πᾶσιν  
πάντ' ἐνιαυτὸν ἄγων.

Verg. *Georg.* i. 5:

'Vos, o clarissima mundi  
Lumina! labentem caelo quae ducitis annum.'

72. ἵπποι: the horses of the Sun (not a reference to Olympia as Vahlen would have it). Mimnermus, *frag.* 12:

ἥλιος μὲν γὰρ πόνον ἔλλαχεν ἡματα πάντα,  
οὐδέ ποτ' ἀμπαυσις γίγνεται οὐδεμία  
ἵπποισιν τε καὶ αὐτῷ.

75. Ἴλου: cf. *Iliad* x. 415 θείου παρὰ σήματι Ἴλου.

76. Φοίνικες: the Carthaginians; see *Introd. loc. cit.*

77. ἄκρον σφυρόν: the extreme spur; Musaeus, 45 ὅσσοι ναιετάσκον ἀλυστεφῶων σφυρὰ νήσων. The phrase is merely a geographical description of the Carthaginian city, and does not

imply that Sicily was not occupied by the invader. Kuiper's *Λιλύβης* is not needed.

ἐρρίγασιν, 'shudder'; excitement of preparation, rather than fear, seems to be meant. The word can hardly without further designation mean 'horrent arms' (as Rumpel, *Lex. Theocr.*).

78. βασταῖζουσι . . . μέσα δοῦρα, 'grip by the middle.' Cf. Aesch. *Eumenid.* 158 ἐτυψεν δίκαν διφρηλάτου μεσολαβεῖ κέντρῳ, 'gripped by the middle to give the blow force.'—Sidgwick. For μέσος cf. ἔχει μέσος, Arist. The threatening war is graphically described in the image of troops preparing for instant battle.

82. αἱ γὰρ . . . Another Homeric echo; *Iliad* ii. 371 αἱ γὰρ Ζεῦ τε πάτερ καὶ Ἀθηναίῃ καὶ Ἀπόλλων. With this fine prayer for blessing on the arms of Syracuse, and expulsion of her enemies from the island, cf. Pind. *Pyth.* i. (to Hiero I) 134 :

Ζεῦ τέλειε· . . . σύν τοι τίν κεν ἀγητῆρ ἀνὴρ,  
νιῶ τ' ἐπιτελλόμενος δᾶμον γεραί-  
ρων τράποι σύμφωνον ἐφ' ἄσυχίαν.  
λίσσομαι, νεύσον, Κρονίων, ἄμερον  
ὄφρα κατ' οἶκον ὁ Φοῖνιξ, ὁ Τυρσανῶν τ' ἀλαλατὸς ἔχῃ ναυ-  
σίστονον ὕβριν ἰδὼν τὰν πρὸ Κύμας  
οἶα Συρακοσίων ἀρ-  
χῶ δαμασθέντες πάθον,  
ᾠκυπόρων ἀπὸ ναῶν,  
ὅς σφιν ἐν πόντῳ βάλεθ' ἀλικίαν,  
'Ελλάδ' ἐξέλλκων βαρείας  
δουλίας.

83. Ἐφυραίων. Ephyra is the old name of Corinth; of which city Syracuse was a colony: cf. xv. 91.

κούρη: Persephone. ματρί: Demeter; the special divinities of Sicily. Bacchyl. iii. 1:

ἀριστοκάρπου Σικελίας κρέουσιν  
Δάματρα ἰοστέφανόν τε κούραν ὕμνει.

Cf. Pind. *Ol.* vi. 160 where Ζεὺς Αἰτναῖος is added as a third to the gods of Syracuse.

84. Λυσιμελείας: Thucyd. vii. 53.

86. ἀγγέλλοντας, 'with news of disaster.' For the present cf. Demosth. *Crown.* § 169 ἐσπέρα μὲν γὰρ ἦν ἥκε δ' ἀγγέλλων τις ὥς . . . ἡ Ἐλάτεια κατείληπται. The sense differs from that of the future ('that they may tell'), and conveys an idea of hurried flight and confused telling of the news, without discrimination of time.

87. Cf. Herod. vi. 27 ἀπὸ ἐκατὸν καὶ εἴκοσι εἰς μόνος ἀπέφυγε.

89. *Vid.* *Intro.* p. 6. Theocritus refers not only to the impending war with Syracuse but to the years of struggle under Pyrrhus, when the land was laid waste, and the subsequent return of the Carthaginians.

91. A charming picture of peaceful country sides, the more effective by contrast with the heroic tone of the preceding lines.

92. βληχοῖντο. From a Doric form βληχέομαι; *vid.* Dialect, § 37.

93. σκνιφαῖον: ἄπ. λεγ. from σκίφος, 'twilight.' The adjective is used as in 95, &c.

ἐπισπένδοιεν: tersely put for 'warn him to hasten.'

95. 'What time the cicada in the thickets, watching the shepherds at their noontide toil, makes its loud music in the boughs.' The summer ploughing is obviously meant; see Hesiod, Ἔργ. 460, where Paley points out that there were three seasons for ploughing: (1) late autumn; (2) in spring, after the land had been benefited by the frost (πολεῖν); (3) in summer, for a second crop (νεῶσαι). νειός is land thus ploughed three times (dist. *novalia*). Cf. generally Alcaeus, 39:

τὸ γὰρ ἄστρον (dog-star) περιτέλλεται  
ἀ δ' ὥρα χαλέπα, πάντα δὲ διψαῖς ὑπὸ καύματος  
ἄχει δ' ἐκ πετάλων ἀδέα τέττιξ, πτερύγων ἄπο,  
κακχέει λιγύραν πύκνον αἰοῖδαν.

96, 97. 'And the spiders spin out their webs on the armour.' Bacchyl. *frag.* 13 (Bergk = 46 Kenyon):

ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν  
ἀραχνᾶν ἰστοὶ πέλονται.

ἀχει: indicative, because ἀνίκα is here a relative time-adverb (not a conjunction)—see Sonnenschein, *Syntax*—defining further the implied thought 'in the summer time.'

διαστήσαιντο, 'weave loosely.' Plato (*Phaedrus* 268 a) calls a loosely woven work ἥτριον διεστηκός. [W. Schulze, *Hermes* xxviii. p. 30, assumes a word δια-στέομαι = to weave, from which this aorist is to be derived, not from δίστημι: διαστική is given = a spider's web, and Hesych. has ἐνδίαστρα = κλώσμα. J. A. Hartung as usual emends, δίστουργοῖντο: but the usual derivation is not impossible.]

97. ἔτι μῆδ': for μηκέτι, 'no longer.' Cf. Soph. *O. T.* 24 πόλις γὰρ . . . ἔτ' οὐχ οἷα τε.

99. Hiero's fame is to be carried far east to the Euphrates, and northward into Thrace—far away from his own land. Cf. Propert. ii. 7. 18 'gloria ad hibernos lata Borysthenidas.'

104. See *Introd.* The mention of Orchomenus is led up to by the reminiscences of Pindar, and is introduced to represent the Χάριτες as ἀρχαῖαι θεαί (Holzinger, *Philolog.* li. p. 193). Eteocles, son of Cephisus, king of Orchomenus, was (according to the Scholiast) the first to sacrifice to the Χάριτες as divine.

105. Ὀρχομενὸν Μινύειον: cf. *Odys.* xi. 284. The feud between Thebes and Orchomenus dated from prehistoric times. In 364 Orchomenus was destroyed by her rival.

106. 'If none call me I will abide here: but if any call, boldly will I go forth with my song'; i.e. if anywhere I can gain recognition I will go there and try my fortune boldly.

108. ὕμμε = Χάριτες. For the conception of Χάριτες here, cf. Theognis, 1138:

ᾧχετο μὲν Πίστις μεγάλη θεός, ᾧχετο δ' ἀνδρῶν  
Σωφροσύνη· Χάριτές τ', ᾧ φίλε, γῆν ἔλιπον.



'The Graces are the representatives of a civilizing moral law. Where they are, there are rules, manners, harmony, and that ineffable magic power from which spring the charm and grace of spiritual life.' Buchholz on Theog. *loc. cit.* Pind. *Ol.* xiv. 3:

ὦ λιπαρᾶς ἀοιδίμοι βασιλείαι  
Χάριτες Ὀρχομενοῦ, παλαιγόνων Μινυῶν ἐπίσκοποι,  
κλῦτ' ἐπεὶ εὐχομαι· σὺν ὕμνιν γὰρ τὰ τε τερπνὰ καὶ  
τὰ γλυκεῖα γίγνεται πάντα βροτοῖς·  
εἰ σοφὸς εἰ καλὸς εἴ τις ἀγλαὸς ἀνὴρ.

## XVII.

*Vid.* Introd. p. 2 *sqq.* and Ib. 27 *sqq.*; date 273-271; place of composition Alexandria.

1. ἐκ Διὸς ἀρχώμεσθα. The same words form the opening line of the *Phaenomena* of Aratus. That poem is probably to be dated 275 B.C., and as it at once became famous the phrase is frequently set down as Aratus' (*A. Pal.* xii. 1 ἐκ Διὸς ἀρχώμεσθα καθὼς εἶρηκεν Ἀρατος); we can hardly refuse to believe that Theocritus intentionally used the other poet's words, although the phrase is little more than a formula; cf. Hesiod, *Theog.* 48 (*Zḡna*) ἀρχόμεναί θ' ὕμνευσι θεαὶ λήγουσί τ' ἀοιδῆς: Theognis 1:

ὦ ἄνα Λητοῦς νιέ, Διὸς τέκος, οὔποτε σείω  
λήσομαι ἀρχόμενος οὐδ' ἀποπανόμενος.  
ἀλλ' αἰεὶ πρῶτον σέ καὶ ὕστατον ἐν τε μέσοισιν  
αἰέσω.

ἐς Δία λήγετε, 'cease with Zeus'; cf. xiii. 15; xiv. 28; but *Iliad* ix. 97 ἐν σοὶ μὲν λήξω σέο δ' ἄρξομαι.

2. αὐδῶμεν, 'sing of' (Pind. *Ol.* i. 12).

3, 4. ἐνὶ πρώτοισι, κ.τ.λ.: cf. Theognis (quoted above). Aratus, 14 τῷ μιν αἰεὶ πρῶτόν τε καὶ ὕστατον ἱλάσκονται: Demosth. xxv. 8 τὰ τοιαῦτα θηρία ὦν μέσος καὶ τελευταῖος καὶ πρῶτός ἐστιν οὗτος: Milton, *Paradise Lost*, v. 165 'Him first, Him last, Him midst and without end.'

4. προφερέστατος ἄλλων: cf. Ap. Rhod. i. 180 ποδωκρήστατον ἄλλων: cf. l. 121 μῶννος προτέρων: Thucyd. i. 1 πόλεμος ἀξιολογώτατος τῶν προγεγενημένων.

8. ὕμνήσαιμ', 'I am fain to sing'; cf. xvi. 67, note.

ὕμνήσαιμ' ὕμνοι: cf. Introd. p. 112 *sqq.* The whole of this introductory paragraph 1-12 affords a good example of Theocritean symmetry, the whole dividing into six couplets, each complete in itself, and forming an antithesis with the following.

13 *sqq.* The encomium deals first with Ptolemy Lageides, the father of Ptolemy II, and with the divine rights paid to the house (13-26); then with Berenice, the mother of the king (27-52). On these persons and on their deification see Introd. p. 3 *sqq.*



13. ἐκ πατέρων οἶος μὲν ἦν, 'how great was Ptolemy in virtue of his race in doing mighty deeds.'

ἐκ πατέρων: see note on xvi. 33 (not 'ut a parentibus ordiari' as Wuestemann).

οἶος ἦν is exclamatory ('qualis erat ad opus perficiendum,' Ameis), and the infinitive is epexegetic as in xxii. 2 φοβερὸν πῦξ ἐρεθίζειν: cf. *Odyss.* ii. 272 οἶος κείνος ἦν τελέσαι ἔργον τε. Beware of confounding this construction with the wholly different consecutive use of οἶος with infinitive, *Xen. Anab.* ii. 3. 13 οὐ γὰρ ἦν ὥρα οἷα τὸ πεδίον ἄρδειν (ὥρα τοιαύτη ὥστε ἐν αὐτῇ ἄρδειν), cf. note on xxx. 6. In this latter use the οἶος must be joined immediately with the infinitive, and the copula, if expressed, must stand before the οἶος. The usages are quite wrongly given in Liddell and Scott, who apparently treat οἶος as a demonstrative, but *Arist. Vespae* 970 ὁ δ' ἔτερος οἶός ἐστιν οἰκουρὸς μόνον = the other is more as a watch-dog is, i.e. ἐστὶν οἶος οἰκουρὸς ἐστιν. In *Plato, Phaedr.* 256a οἶός ἐστιν μὴ ἂν ἀπαρνηθῆναι read ἐστὶν οἶος μὴ ἂν ἀπαρνηθῆναι. Harpocration's note (οἶος εἰ καὶ οἶός τε εἴ· τὸ μὲν χωρὶς τοῦ τε σημαίνει τὸ βούλει τὸ δὲ σὺν τῷ τε τὸ δύναται) has no support in fact.

14, 15. Λαγείδας = Ptolemy I (Soter), who was either the son of Lagos and Arsinoe, or son of Philip and Arsinoe, and stepson to Lagos, who afterwards had Arsinoe to wife. We should expect Λαγίδας, but this form is attested by inscriptions, *C. I. G.* 2613.

φρεσὶν ἐγκατάθοιτο: *Simon.* lxxxv. 5 στέρνοισ ἐγκατέθεντο. For the whole passage cf. *Callim.* i. 87 ἐσπέριος κείνος γε τελεῖ τά κεν ἦρι νοήσῃ.

16. πατήρ, sc. θεῶν: 'pater superum iam signat honore,' *Verg. Aen.* vi.

17. δόμος . . . οἶκος: 'hoc nomine totum significat illo partem,' Lobeck (*Ajax* 65); *Pind. N.* i. 112. Teiresias prophesies of Heracles that δεξάμενον θαλερὰν ἦβαν (l. 32) ἄκοιτιν καὶ γάμον δαΐσαντα παρ Διὶ Κρονίδᾳ σεμνὸν αἰνήσειν δόμον.

19. αἰολομίτρας: *vid.* *Callim.* iv. 168 (quoted below, l. 58).

20. Ἡρακλῆος: *vid.* note on 14. Whichever genealogy is adopted the Ptolemies were connected with the house of Macedon, and therefore claimed descent from Heracles.

21. τετυγμένα ἐξ ἀδάμαντος: cf. xv. 123; xxviii. 8.

22. θαλίας ἔχει: sc. Heracles, who

μετ' ἀθανάτοισι θεοῖσι

τέρπεται ἐν θαλίσῃ καὶ ἔχει καλλίσφυρον Ἡβην,

*Odyss.* xi. 603.

23. υἱωνῶν . . . υἱωνοῖσιν: cf. *Tyrtaeus*, xii. 30 καὶ παίδων παῖδες καὶ γένος ἐξοπίσω: *Eurip. H. F.* 7 οἱ Κάδμου πόλιν τεκνοῦσι παίδων παῖσι, by which 'significatur ex una eademque generis propagatione paullatim prolem prognatam esse' (Klotz). Here the phrase expresses all the line of the house of Heracles, not only Ptolemy and Alexander (the ἀμφώ of l. 26); *Scholiast χαίρων ἐπὶ τοῖς τῶν ἐκγόνων υἱοῖς καὶ ἀπογόνους ἀπαθανатиθεῖσιν.*

24. ἐξείλετο γῆρας: *Soph. O. C.* 607:

μόνοις οὐ γίγνεται

θεοῖσι γῆρας οὐδὲ καθθανεῖν ποτε.

μελέων: cf. *Odys.* vi. 140 ἐκ δέος εἴλετο γυνών: Quint. Smyrn. viii. 494 οὐνεκά οἱ στονόεντα Θέτις μελεδήματα γυνών ἐξέλετο.

25. νέποδες: see Liddell and Scott, s.v.; Eustath. at *Odys.* iv. 404 νέπους κατὰ γλῶσσάν τινα ὁ ἀπόγονος. This is doubtless the meaning in Homer and the Alexandrian writers, the word being connected with ἀνεψιός, 'nepos,' Sansk. 'nápāt' (Vaniček, p. 428). In late writers it is used as = ἰχθύς (Oppian, *passim*), whether from a false derivation or by specialization of the Homeric use.

26. ἄμφω = Ptolemy and Alexander (note the form ἄμφω for ἀμφοῖν). Cf. δύο for δυοῖν.

πρόγονος could hardly be applied to Philip, so we must understand the founder of the Macedonian dynasty, either Ceranos, brother of Pheidon of Argos, or Perdiccas an exile from Argos (Herod. viii. 137). The native Macedonian legend accepted the latter. Through this Perdiccas the Macedonian kings traced their line through the Temenidae of Argos up to Heracles (see Grote, *Hist. of Greece*, vol. iii. p. 432).

27. ἐς ἔσχατον Ἡρακλῆα, 'count back their time to Heracles at last.' This descent was claimed officially by the Ptolemies, *C. I. G.* 5127 (a document of Ptolemy III Euergetes) βασιλεὺς μέγας Πτολεμαῖος υἱὸς βασιλέως Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης, θεῶν ἀδελφῶν, τῶν βασιλέων Πτολεμαίου καὶ βασιλίσσης Βερενίκης θεῶν Σωτήρων ἀπόγονος τὰ μὲν ἀπὸ πατρὸς Ἡρακλέους τοῦ Διὸς τὰ δὲ ἀπὸ μητρὸς Διονύσου τοῦ Διὸς.

34. οἷα δὲ . . . Βερενίκα = the wife of Ptolemy Soter, mother of the ruling Ptolemy, who now like Soter was deified (Introd. p. 4).

οἷα δὲ takes up the οἶος μὲν ἦν of 13.

35. θηλυτέrais: substantive here and often in Alexandrian poets. In Homer only adjective, θηλυτέρησι γυναιξίν: *vid.* Index, subject Adjective.

37. ῥαδινάς, 'delicately slender'; Hom. *hymn Demet.* 183 ῥαδινοῖσι θεῶς ποσσί.

38, 39. τῷ, 'therefore.' With the whole passage cf. Hesiod, *Scutum* 7 sqq.:

τῆς καὶ ἀπὸ κρήθεν βλεφάρων τ' ἀπὸ κυανέων  
τοῖον ἤθ' οἶόν τε πολυχρύσου Ἀφροδίτης·  
ἣ δὲ καὶ ὥς κατὰ θυμὸν ἔδν τίεσκεν ἀκοίτην  
ὥς οὐπω τις ἔτισε γυναικῶν θηλυτέρων.

40. ὦδέ κε παισί, 'thus might one entrust, secure in mind, all his house to his children when love is truly given and returned' ('hoc poeta dicit qui ex tali coniugio castae et amantis uxoris liberos suscipiat tuto iis domum totam committere posse utpote veris et genuinis,' Madvig). The words are to be taken as a general reflection, though hinting at Ptolemy Soter. *τις* is omitted as often; *vid.* Liddell and Scott, *τις sub finem*. ἐπείτρεπεν οἶκον παισί may be taken in two senses:

(1) 'Leave during absence'; cf. *Odys.* ii. 226:

καὶ οἱ ἰὼν ἐν νηυσὶν ἐπείτρεπεν οἶκον ἅπαντα,  
πείθεσθαί τε γέροντι καὶ ἔμπεδα πάντα φυλάσσειν.

Xen. *Hiero*, i. 12 οὐ τὰ οἴκοι κέκτηνται ἐχρὰ ὥστε ἄλλοις παρακαταθεμένους ἀποδημεῖν.

(2) 'Leave at death'; *Odys.* vii. 150:

τοῖσιν θεοὶ ὀλβια δοῖεν  
ζῶμεναι, καὶ παισὶν ἐπιτρέψειεν ἕκαστος  
κτῆματ' ἐνὶ μεγάροισι γέρας θ' ὅ τι δῆμος ἔδωκεν.

The Scholiast and many of the editors see a reference to Soter's abdication in favour of his son (285 B.C.). *παισὶν* is then awkward. It seems better to take *ἐπιτρέπειν* in the second sense (leave at death), and regard the plural *παισὶν* as referring to the two children of Soter, Ptolemy II and his queen, Arsinoë Philadelphus, son and daughter of Soter and Berenice. It is no objection to this that this marriage did not take place till after Soter's death.

43. *ἀστόργου δὲ γυναικός*: again a general sentiment, though some covert reference may be intended. If so it must remain covert. The words have been referred to almost every unfaithful woman known in the years 320-270 (and they were many). No one critic has convinced another as to who is meant. All that is certain is that Arsinoë I cannot be intended. On other claimants see Hiller.

44. *ποτειουκότα*: Hesiod, *Εργ.* 235 *τίκτουςιν δὲ γυναῖκες ἐοικύτα τέκνα γονεῦσι*: Catullus, lxi. 226.

46. *μεμέλητο*: a late Epic form used instead of *μέμβλητο*; cf. xxvi. 36 and note on i. 50. For deification of Berenike see Introd. p. 4.

48. *πάροιθ' ἐπὶ νῆα κατελθεῖν*. This use of *πάροιθε* = *πρίν* does not occur elsewhere (? *πάρος* as in xxii. 189; *Iliad* xi. 573); Quint. Smyrn. has even *μεχρις ἰκέσθαι*, i. 830. Neither of these is given in Liddell and Scott.

49. *κνανέαν*: Leonidas 94 (*A. Pal.* vii. 67) *τοῦτ' Ἀχέροντος ὕδωρ ὅς πλώεις πορθμίδι κνανέῃ*: Verg. *Aen.* vi. 303 '*ferruginea . . . cumba*.' So Theognis, 709 *κνανέας τε πύλας παραμείψεται*.

*στυγνὸν πορθμῆα*: Propert. iii. 18. 24 '*Scandenda est torvi publica cumba senis*.'

50. *ἑäs = σῆς*. For genit. cf. Callim. iv. 9 *Δήλω νῦν οἴμης ἀποδάσσομαι*.

51. *ἦδε* = Berenike, who receiving her divinity from Aphrodite receives the special cares and powers of that goddess.

52. *διδοῖ*: cf. *Odys.* iv. 237; Monro, *Hom. Gram.* § 18.

53 *sqq.* The panegyric turns now to the reigning Ptolemy; his birth in Cos (53-70), the power and extent of his kingdom (76-105), his bounty (106-120), his institution of divine honours to his parents.

53. *Ἀργεία* = Deipyle, daughter of Adrastus, king of Argos, wife of Tydeus. The cruel Diomedes is contrasted with the perfect knight Achilles; Achilles in turn is contrasted with Ptolemy, warrior son of warrior father, who is greater and better than either. Such is the simplest explanation of the three adversative clauses, *σύ, ἀλλά, σὲ δέ*. Others interpret 'as Achilles is above Diomedes, so is Ptolemy above X'; and X = Antigonos, son of Demetrius (so Droysen); cf. Legrand, *Étude*, p. 60.

57. ἀρίζηλος: Callim. *Ep.* 51:

εὐαίων ἐν πᾶσιν ἀρίζηλος Βερενίκα  
 ἄς ἄτερ οὐδ' αὐταὶ ταὶ Χάριτες Χάριτες.

58. Κόως: Ptolemy was born in Cos in 308 (Mahaffy, *Empire of the Ptolemies*, p. 54). This is made occasion for a piece of laboured flattery by Callimachus, iv. 160 (Leto in her wandering):

᾽Ωγυγίην δὴπειτα Κόων Μεροπηίδα νῆσον  
 ἴκετο, Χαλκιοῖπης ἱερὸν μυχὸν ἡρώϊνης·  
 ἀλλὰ ἔ παιδὸς (the unborn Apollo) ἔρκεν ἔπος τόδε μὴ σὺ  
     γε, μήτερ,  
 τῇ με τέκοις· οὐ τὴν ἐπιμέμφομαι οὐδὲ μεγαίρω  
 νῆσον ἐπεὶ λιπαρὴ τε καὶ εὐβοτος, εἴ νύ τις ἄλλη·  
 ἀλλὰ οἱ ἐκ μοιρέων τις ὀφειλόμενος θεὸς ἄλλος  
 ἐστί, Σαωτήρων ὕπατον γένος· ᾧ ὑπὸ μίτρην (Theocr.  
     xvii. 19)  
 ἵζεται, οὐκ ἀέκουσα Μακηδόνι κοιρανέεσθαι,  
 ἀμφοτέρῃ μεσόγαῖα καὶ αἰ πελάγεσσι κάθηνται,  
 μέχρ' ὅπου περάτῃ τε καὶ ὀππόθεν ὠκέες ἵπποι  
 Ἥελιον φορέουσιν· ὃ δ' εἴσεται ἥθεα πατρός.

It is instructive to compare the methods of Callimachus and Theocritus in dealing with the event.

61. Ἀντιγόνas: Schol. k ἡ γὰρ Βερενίκη ἐστὶν ἡ θυγάτηρ Ἀντιγόνης τῆς Κασάνδρου τοῦ Ἀντιπάτρου.

βεβαρημένα: a form substituted by the later Epic for the old βεβαρῆως.

64 *sqq.* Κόως δ' ὀλόλυξεν: cf. Callimachus' description of Delos at the birth of Apollo (*h. Delos* 264):

αὐτὴ δὲ (Delos) χρυσεῖο ἀπ' οὐδεὸς εἴλεο παῖδα,  
 ἐν δ' ἐβάλεν κόλποισιν, ἔπος δ' ἐφθέγγαστο τοῖον·  
 ὦ μήτερ πολύβωμε, πολύπτολι, πολλὰ φέρουσα,  
 αὐτὴ ἐγὼ τοιῆδε· δυσήρατος ἀλλ' ἀπ' ἐμεῖο  
 Δῆλιος Ἀπόλλων κεκλήσεται· οὐδέ τις ἄλλη  
 γαῖαν τοςσόνδε θεῶ πεφιλῆσεται ἄλλω  
 . . . ὥς ἐγὼ Ἀπόλλωνι.

Both the Alexandrian poets extend the metaphorical expression of the island's joy as it appears in (e. g.) Theognis 8:

πᾶσα μὲν ἐπλήσθη Δῆλος ἀπειρεσίῃ  
 ὀδμῆς ἀμβροσίης, ἐγέλασσε δὲ γαῖα πελώρῃ  
 γήθησεν δὲ βαθὺς πύντος ἁλὸς πολιῆς.

66. ὄλβιε κοῦρε. The vocative stands by attraction as in xviii. 10; Eurip. *Troad.* 1221:

σύ τ' ὦ ποτ' οὔσα καλλίνικε μυρία  
 μήτερ τροπαίων.

Livy, xxii. 50 'Tu quidem Cn. Corneli macte virtute esto,' &c.

68. ἐν δὲ μιᾷ τιμᾷ Τρίοπον καταθεῖο, 'and set apart the hill of Triopon in one and the same united honour, giving equal right



to the Dorian states hard by.' The promontory Triopon or Triopion in Caria was the centre of cults of Demeter, Poseidon, the Nymphs, and especially Apollo, celebrated by the Dorian pentapolis of Lindus, Ialysus, Camirus, Cnidus, and Cos to the exclusion of other Dorian cities (Herod. i. 44; Stein, *ad loc.*). Great respect was paid to this religious union by Ptolemy II.

μᾶ = a single united honour; not 'in one cult' with Cos, since Triopon was not a sovereign city participating in the league, but only a central point of meeting for the league.

69. Δωριέεσσι . . . ἐγγὺς εὐοῦσιν = the five Dorian cities above mentioned, united in one festival.

70. ἴσον καὶ Ῥήναιαν. Rhenea is a small rocky island close to Delos, enumerated among the places which acknowledged the divine rule of Apollo (*h. hymn. Apoll.* 44). The point of this line is not very clear; but by the position of ἴσον at the head of ll. 69 and 70, the two lines are made parallel in expression and thought, as if it were written ἴσον νέμων γέρας Δωριέεσσι ὡς καὶ Ῥήναιαν ἐφίλασεν Ἀπόλλων (Valck. conjectures ὅσσον unnecessarily for the second ἴσον, cf. viii. 19). The sense seems therefore to be, 'Exalt Triopon to honour and include the neighbouring Dorians in one celebration, as Apollo exalted Delos and included even Rhenea in equal honour.' [Buecheler, followed by Ziegler, ejects the line; Reitzenstein reads Δᾶλον for ἴσον: but the explanation above given seems sufficient justification, though the thought is not very happily expressed.]

72. ἐς τρίς: cf. ii. 45. The cry of the eagle is the sign of the approval of Zeus thy well beloved king.

74. ὁ δ' ἔξοχος: cf. *h. hymn.* 30 (ἐς Γῆν):

ὁ δ' ὄλβιος, ὃν κε σὺ θυμῷ  
πρόφρων τιμήσης· τῷ δ' ἄφθονα πάντα πάρεστι  
βρίθει μὲν σφιν ἄρουρα φερέσβιος . . . .  
. . . ὄλβος δὲ πολὺς καὶ πλοῦτος ὀπηδεῖ.

77. μυρίαὶ ἄπειροί τε καὶ ἔθνεα. As the conjunctions τε καὶ show, this phrase is to be taken as expressing a single notion, 'a thousand lands with their thousand tribes of men.' As ἄπειροι is the leading idea the feminine ὀφελόμεναι stands rightly in l. 78, uninfluenced by ἔθνεα μυρία. Meineke's remark (*Praef.* vii) 'Continentibus non gentes opponendae erant sed insulae,' and his conjecture, εἰν ἀλλὶ νᾶσοι, are therefore pointless. Cf. *h. hymn. Apoll.* 142 ἄλλοτε δ' ἂν νήσους τε καὶ ἀνέρας ἡλάσκαες. [Perhaps ὀφελόμενον with D<sup>2</sup> is right.]

78. Διὸς ὄμβρος: cf. Aesch. *Agam.* 1391. This is opposed to Νεῖλος ἀναβλύζων of l. 80; 'illae terrae laudantur propter fertilitatem pluvia auctam, Aegyptus magis fecundata esse dicitur Nilo exundante' (Ameis).

81. ἔργα δαέντων: a civilized community acquainted with the arts; *h. hymn.* xx (εἰς Ἡφαιστον) 3:

πάρος περ  
ἄντροις ναιετάασκον ἐν οὔρεσιν ἡὔτε θῆρες.  
νῦν δὲ δι' Ἡφαιστον κλυτοτέχνην ἔργα δαέντες, κ.τ.λ.

82 sqq. The total number is 33333. A number which can be expressed in multiples of 3 or 9 has something sacred about it to a Greek. Cf. xxx. 27; Plato, *Rep.* 587 d.



84. μετὰ δέ σφισιν : cf. i. 39.

85. ἐμβασιλεύει should be kept against the proposed alterations ἀγῆνορίῃ βασιλεύει, &c., as we want a contrast between Ptolemy's home dominion in which he rules, and his foreign acquisitions. ἐμβασιλεύει here takes the genit. like the simple verb.

86. ἀποτέμενεται does not necessarily imply that the process of absorption is going on in active military operations at the time, though with Συρίας it *could* have this sense as referring to the Syrian war (Introd.). Tr. 'holds a slice of Phoenicia . . .' Koepp holds that Palestine and Coele-Syria had been Egyptian provinces since the battle of Ipsos, and that Ptolemy II held these lands as inheritance from his father: Libya, Syria, Phoenicia, Cyprus, Lycia, Caria and the Cyclades passed by inheritance to Ptolemy III (Euergetes), who says also of himself that he made expeditions into Asia and ἐκυρίευσε τῆς τε ἐντὸς Εὐφράτου χώρας πάσης καὶ Κιλικίας καὶ Παμφυλίας καὶ Ἰωνίας καὶ τοῦ Ἑλλησπόντου καὶ Θράκης. This does not however imply a first conquest but only a consolidation of dominion (*vid. C. I. G.* 5127).

87. Αἰθιοπῶν. Ptolemy's control of Aethiopia was rather in the nature of a 'sphere of influence' than that of actual possession. There is no monumental record of Ptolemy higher than Philae, above the first cataract, but this temple was nominally on Nubian territory (Mahaffy). Much objection has been made to the omission of Cyprus in this list, and it has therefore been held that the poem must have been written at the time when the island was in revolt (? date). This would be as bad a blunder on Theocritus' part, as for an Egyptian court poet in 1888 to speak of the Soudan as lost to the Khedive. Cyprus is doubtless included loosely in νάσοις Κυκλάδεσσι.

90. νᾶες ἀρισται. On Ptolemy's fleet see Mahaffy, *Empire of the Ptolemies*, p. 126.

91. θάλασσα . . . αἶα . . . ποταμοί. For this division of the globe into *land*, *sea*, and *rivers*, cf. Hesiod, *Theog.* 108 θεοὶ καὶ γαῖα γέγοντο καὶ ποταμοὶ καὶ πόντος ἀπείριτος : Eurip. *H. F.* 1295 :

φωνὴν γὰρ ἤσει χθὼν ἀπεννέπουσά με  
μὴ θιγγάνειν γῆς καὶ θάλασσα μὴ περᾶν  
πηγαί τε ποταμῶν.

Wilam.-Moellend. *ad loc.*

92. ἀνάσσονται Πτολεμαῖω : not simply 'by Ptolemy,' as if it were ὑπὸ Πτολεμαίου. The dative is the 'dativus commodi'; 'Are Ptolemy's dominion.' Cf. *Odys.* iv. 177 (πόλεις) αἱ περιναίεσσιν ἀνάσσονται δ' ἐμοὶ αὐτῶ.

96. ἀφνέων . . . οἶκον : see Mahaffy, p. 130. S. Jerome puts the income of Ptolemy at 14,800 silver talents.

τόσσον : cf. ii. 161; xxiv. 77, 118 ; where an explanatory clause is similarly introduced. Callim. *Delos*, 216 :

σὺ δ' οὐκ ἄρ' ἔμελλες ἄπυστος  
δὴν ἔμεναι τοίῃ σε παρέδραμεν ἀγγελιώτις.

Early writers usually add γάρ: *Iliad* xxi. 288; Solon, iv. 3. This is dropped when γάρ becomes distinctly = 'for.' So even *Odys.* xiv. 326.

99-101. βοᾶν . . . ἐπὶ βουσίν. There is neither formal invasion, nor raid of freebooters. Cf. *Bacchyl.* xviii. 5:

ἦ τις ἀμετέρας χθονὸς  
δυσμενῆς ὄρι' ἀμφιβάλλει  
στραταγέτας ἀνὴρ;  
ἦ λησταὶ κακομάχανοι  
ποιμένων ἀέκατι μῆλων  
σεύοντ' ἀγέλας βίᾳ;

ἐπί: of the object aimed at; cf. i. 49; xxii. 145.

104. ἐπὶ πάγχυ. Another instance of the fondness of later Greek for joining a preposition with an adverb. Cf. *Ap. Rhod.* iii. 511 ἐπὶ ἐπὶ πάγχυ πέποιθεν ἡνιορὴν (ἐπὶ μᾶλλον, *Herod.* i. 94).

106. οὐ μὲν ἀχρεῖός γε, 'Yet his wealth is not piled idle in his rich treasure house like the wealth of toiling ants.' Cf. xvi. 22.

107. αἶ belongs to κέχυται as well as to μογεόντων.

μυρμάκων: cf. *Crates* (*Bergk*, xlviii):

χρήματα δ' οὐκ ἐθέλω συνάγειν κλυτά, κανθάρου ὄλβον  
μύρμηκός τ' ἄφενος χρήματα μαίόμενος.

108. θεῶν . . . οἰκοί, κ.τ.λ.: with the whole passage compare the parallel lines 16, 22 *sqq.*, and the references there given. Ptolemy's munificence towards the state religion is attested by the monuments. Professor Mahaffy (*loc. cit.* p. 184 *sqq.*) mentions as founded or restored by Ptolemy the temple of Philae (Upper Egypt), a common temple of the Greek gods near Naukratis (West Delta), a temple of Isis near Sebennytos (Central Delta), a temple at Pithom (East Delta).

109. ἀπαρχομένοις: gen. abs. with subject unexpressed. Cf. *Xen. Anab.* v. 4. 16 οἱ δὲ πολέμοι, προσιόντων, τέως ἡσύχαζον.

112. κατ' ἀγῶνας: either 'through the contests,' or better, 'for the contests,' as κατὰ θέαν ἦκειν, *Thucyd.* vi. 31; cf. iii. 6, note. There was a guild of Dionysiac artists settled at Ptolemais (Mahaffy, p. 79). In 275 B.C. was celebrated a great πομπή in which Dionysus and Semele were the recipients of especial honour. *Athenaeus*, pp. 198 *sqq.*, 118 *sqq.*; cf. xvi., 40 *sqq.*

120. ἀέρι πα κέρυπται. 'But that uncounted wealth which they won by capture of the halls of Priam is buried somewhere in the gloom from whence there is no returning.' ἀέρι πα = 'the gloom of the dead world.' The phrase is freed from ambiguity by the clause θεν πάλιν οὐκέτι νόστος (cf. xii. 19, note). ἀήρ passes from the meaning of air to that of mist (which is only thickened air, for *in nubem cogitur aer*, *Verg. Aen.* v. 20; cf. *Odys.* xi. 15 ἡέρι καὶ νεφέλῃ κεκαλυμμένοι), thence to that of darkness; *Ap. Rhod.* i. 777 ἀστὴρ κυανέοιο δι' ἡέρος . . . καλὸν ἐρευνθόμενος: iv. 1285:

ὅταν ἡέλιος μέσῳ ἡματι νύκτ' ἐπάγῃσιν  
οὐρανόθεν τὰ δὲ λαμπρὰ δι' ἡέρος ἄστρα φαίειν.

So *ἡέριος* = *dark*; Aratus, 349 *ἡέριή καὶ ἀνάστερος*, and *ἡεροφοῖτις Ἐρινύς* is the vengeance that walketh in darkness (*vid.* Buttmann, *Lexilogus*, pp. 37 *sqq.*). Add a quaint derivation in *Et. Mag.* 437 *ἡρία τοὺς τάφους . . . παρὰ τὸν ἄερα ἤγουν τὸν ἐπικείμενον σκότον τοῖς τεθνεῶσι.*

*ἄερι* here is therefore = *ζόφον ἡέρόεντα* (*Iliad* xv. 191) or *ἡέρόεντι βερέθρῳ* (Quint. Smyrn. vi. 264). Cf. *A. Pal.* vii. 283 (Leonidas) *Ἄϊδαο κακὸν ἐπικείμενος ἀχλὺν*: *Ap. Rhod.* ii. 923 *καὶ ῥ' ὁ μὲν αὖτις ἔδυνε μέγαν ζόφον.*

121. *μοῦνος δέ.* 'But alone, of all who went before or whose warm steps are yet printed in the trodden dust, has he established temples sweet with incense to his mother and his sire.' This refers of course to the newly established cult of Ptolemy I (Soter) and Berenice, as *θεοὶ σωτῆρες* (Introd. p. 10).

*ὦν ἔτι θερμά, κ.τ.λ.,* is simply a periphrasis for *the living*; *θερμά* = *warm with life*, Herond. *σάρκες οἷα θερμά πηδῶσαι*: *A. Pal.* vii. 371 which Hiller quotes is hardly parallel, but cf. the 'Carol of King Wenceslaus':

'In his master's steps he trod,  
Where the snow lay dinted.  
Heat was in the very sod  
Which the saint had printed.'

Plutarch, *Moral* 517 F *οὐχ ἔωλα κακὰ ἄλλα θερμά καὶ πρόσφατα.*

125. *ἄρωγούς*: with reference to their title; *θεοὶ σωτῆρες.*

127. *μησὶ περιπλομένοισι*: lit. 'in the months as they return.' Arist. *Clouds* 311 *ἥρ' τ' ἐπερχομένων*: *Soph. O. T.* 156 *περιτελλομέναις ὥραις*. The dative is *temporal*, and the notion of time given in the subst. is further defined by the participle (*νυκτὶ δ' ἰούσῃ*, 'at the coming of night'; *Ap. Rhod.* iv. 977).

*ἔρευθομένων ἐπὶ βωμῶν*: cf. Shirley's 'upon Death's purple altar.'

130. *κασίγνητόν τε*: *Iliad* xvi. 432 *Ἥρην δὲ προσέειπε κασιγνήτην τ' ἄλοχόν τε.*

131. *ὦδε καὶ . . .* The comparison—inevitable though blasphemous—with the marriage of Zeus to Hera is suggested by the relationship of Ptolemy and Arsinoe given in l. 130: this cannot be taken as a proof that this poem was written for the marriage, an idea which is precluded by l. 127.

133. *ἐν δέ*: cf. xviii. 19 *ἐπὶ παρθένος* in reference to a little known myth of the marriage of Iris and Zephyr; Nonnus, xxxi. 110:

*Ἴρις ἀξιφύτου Ζεφύρου χρυσόπτερε νύμφη  
εὖλοχε μήτερ Ἐρωτος.*

(See Legrand, p. 96.)

135. *χαῖρε ἄναξ . . .* The encomium ends in the manner of the Homeric hymns:

*καὶ σὺ μὲν οὕτω χαῖρε, Διὸς καὶ Λητοῦς νιῆ  
αὐτὰρ ἐγὼ καὶ σείο καὶ ἄλλης μνήσομ' ἀοιδῆς—(h. Apoll.).*

137. ἐκ Διός. The promise of the opening line is redeemed, and the poem which began with Zeus ends with Zeus.

ἀρετὴν . . . αἰτεῦ, 'wealth thou hast and the praise of men, but goodness comes by prayer to God alone.' The poem touches for the moment a higher strain as do Horace's greater odes ('Dis te minorem quod geris imperas'). That wealth must be accompanied by ἀρετή is a frequent theme in Pindar (*Pyth.* v. 1):

ὁ πλοῦτος εὐρυσθενής,  
ὅταν τις ἀρετᾷ κεκραμένον καθαρᾷ  
βροτήσιος ἀνὴρ πότμου παραδόντος αὐτον ἀνάγῃ  
πολύφιλον ἐπέταν.

Cf. the close of Callimachus' *Hymn to Zeus*:

χαῖρε, πάτερ, χαῖρ' αὖθι· δίδου δ' ἀρετὴν τ' ἄφενός τε.  
οὔτ' ἀρετῆς ἄτερ ὄλβος ἐπίσταται ἄνδρας ἀέξειν,  
οὔτ' ἀρετῇ ἀφένιοι· δίδου δ' ἀρετὴν τε καὶ ὄλβον

### XVIII.

This poem is an epithalamium for the marriage of Menelaus and Helen, sung before the bride-chamber by twelve Spartan maidens. Theocritus is said by the Scholiast to have imitated Stesichorus' epithalamium in this idyll. This cannot be proved or disproved, but it is certain that the poem shows marked traces of Sappho's influence (*vid.* notes on ll. 16, 49, 29). From l. 43 *sqq.* G. Kaibel (*Hermes*, xxvii. 249) argues that the object of the poem is aetiological—to explain the origin of a Spartan cult; cf. Helen of the Plane Tree. If there was such a cult it is only known from the poem, but there was a worship of Helen Δενδρίτις in Rhodes (Pausan. iii. 19. 10). In the same way Kaibel would explain the ἄρα of line 1; 'I have taken on me to explain this cult; know then that it was in Sparta that . . .' But the manner in which the reference to this cult is introduced makes it impossible to recognize aetiology as the *motif* of the poem; 'the lines 43 *sqq.* appear as a simple episode, not as the kernel of the piece' (Legrand, p. 83 *sqq.*).

The ἄρα must be differently explained. If there is no context unknown to us of the poem it must be taken as marking a very sudden break, 'in medias res' (cf. xxii. 27). This is not probable, and the beginning would not be justified by such a sudden opening as that of xxv or Bret Harte's 'Which I wish to remark . . .' It is more likely that the poem was written under some special conditions which we do not know, to which this ἄρα refers—either as an answer to some friend's work (cf. Nicias' answer to xi), or in answer to some request for a poem on the subject of Helen—or, it might be, merely after reading some Helen legend or poem which impressed Theocritus by its beauty or its strangeness. There is a striking resemblance



between the opening lines and the fragment that is left of Bacchylides' *Ode* xx

Σπάρτᾳ ποτ' ἐν [  
ξανθᾷ Λακεδαίμον  
τοιόνδε μέλος κ [  
ὅτ' ἄγετο καλλιπάρηον  
κόραν θρασυκάρ[ιδιος Ἴδας  
Μαρπήσσαν ἰο[στέφανον,

and it is not unlikely that had we all the poem we should have the key to this idyll. Date and place of composition are wholly unknown.

1. ἄρα, 'so it was in Sparta in golden-haired Menelaus' halls.' ξανθότριχι: *Odys.* i. 285 παρὰ ξανθὸν Μενέλαον.  
ἐν . . . Σπάρτᾳ. For separation of prep. from case cf. *Pind.* *Ol.* i. 17 ἀμφὶ θαμὰ τράπεζαν: *Plato, Laws* 797 d ἐν ὧς ἔπος εἰπεῖν οὐ τοῖς μὲν τοῖς δ' οὐ: *Callim.* i. 10 ἐν δέ σε Παρρασίη 'Ρεῖη τέκε.
2. παρθενικαί: substantival, cf. xii. 5: often in Alexandrine poetry.

3. νεογράφω θαλάμῳ. A new θάλαμος was built for each marriage; see *Xen. Ephes. A.* viii. 2 ἦν δ' αὐτοῖς ὁ θάλαμος οὕτως πεποιημένος· κλίνη χρυσῇ στρώμασιν ἔστρωτο πορφυροῖς καὶ ἐπὶ τῆς κλίνης βαβυλωνία ἐπεποικίλο σκηνή· παίζοντες ἔρωτες οἱ μὲν Ἀφροδίτην θεραπεύοντες (ἦν δὲ καὶ Ἀφροδίτης εἰκὼν) οἱ δὲ ἵππεύοντες ἀναβάται στρουθοῖς, κ.τ.λ. Buecheler quotes from the *Rhetor. Graec.* ix. 271 θάλαμος δὲ πεποικίλται ἀνθεσι καὶ γραφαῖς παντοίοις.

4. μέγα χρῆμα Λακαιῶν, 'all the flower of Lacedaemon's beauty'; *Xen. Ephes. A.* i. 1 παῖς Ἀβροκόμας μέγα τι χρῆμα κάλλους: *Plut. Anton.* 31 τὴν ἀδελφὴν χρῆμα θαυμαστὸν ὡς λέγεται γυναικός.

5. Τυνδαριδᾶν κατεδέξατο, 'when he woo'd and received to his home (κατα-) from the Tyndaridae that lovely bride, Helen.'

Τυνδαριδᾶν = the Dioscuri, brothers of Helen. I have ventured to adopt a new reading for this line—*vid.* *Not. Crit.* Assuming κατεδέξατο as the original the variants can be satisfactorily explained: κατελέξατο (D) by Λ for Δ: κατεκλίνετο (s) as an attempt to explain κατελέξατο (the writer understood it as = κατάλεκτο): κατεγλέγετο (h 11) show γ and λ confused (easy in uncial or minuscule), &c. Juntine has κατεκλάξατο, whence Meineke and recent editors κατεκλάξατο: cf. xv. 77, not a very happy expression *here*. This makes it necessary to take Τυνδαριδᾶν τὰν ἀγαπητὰν as 'eam Tyndaridarum,' i.e. 'eam quae erat de Tyndarei liberis carissima' (Hiller). But Τυνδαριδᾶν always = the Dioscuri without Helen (*vid.* xxii. 216; *Pind. Ol.* iii. 1); and τὰν ἀγαπητὰν Τυνδαριδᾶν is doubtful Greek. We can say δαιμόνιε ἀνδρῶν, but not ὁ δαιμόνιος ἀνδρῶν: and ἀγαπητὰν is not a superlative in sense.

7. δ' ἄρα: resuming after the digression.  
εἰς ἐν μέλος; cf. *Catull.* lxi. 38:

'Agite in modum  
Dicite, O Hymenaeae Hymen,  
Hymen O Hymenaeae.'

ἐγκροτέοισαι: of the beat of the foot in the dance.



8. ποσσὶ περιπλέκτοισι: the 'woven paces' of the dancers; cf. *Odys.* viii. 264:

πέπληγον δὲ χορὸν θεῖον ποσίν· αὐτὰρ Ὀδυσσεὺς  
μαρμαρυγὰς θηέτο ποδῶν, θαύμαζε δὲ θυμῷ.

ὑπὸ . . . ὑμεναίῳ (not ὑπίαχε); cf. Callim. ii. 49 ὑπ' ἐρωτὶ κεκαυμένος; Bacchyl. iii. 17 λάμπει δ' ὑπὸ μαρμαρυγαῖς ὁ χρυσοῦς ὑψιδαιδάλτων τριπόδων. The use of ὑπὸ with dative differs little from the simple dative of *cause*; cf. Soph. *Trach.* 205.

9 *sqq.* From here follows the song of the maidens sung in unison by the whole band. It is useless to attempt to cut the song into equal strophes.

πρωϊέ: vocative by attraction; cf. xvii. 16. The adjective is used for the adverb as in xiv. 2; xvi. 95, &c.

11. ἦ ῥα πολὺν τιν' ἐπίνες, κ.τ.λ., 'hast thou drunk somewhat heavily that thou hast thrown thyself a-bed?'

πολὺν τινα, *sc.* οἶνον: Herond. vi. 77 γλυκὺν πιεῖν ἐγχεύσα. The addition of *τις* to this elliptical use of πολὺς gives great offence to Cobet, but cf. Lucian, i. 474 τῷ Μίνῳ μία *τις* (*sc.* δίκη) καὶ πρὸς χάριν ἐδικάσθη.

ὅ τ': cf. xii. 16; xvi. 11; xi. 54, notes.

12. εὔδειν μὰν σπεύδοντα, 'if thou didst wish to sleep betimes thou shouldst have slept alone.'

For αὐτόν cf. x. 19; v. 85. καθ' ὥραν: cf. xxi. 40.

14. ἕνας καὶ ἐς ἄῳ, 'since to-morrow and to-morrow, and from year to year'; cf. Hesiod, *Ἔργ.* 408 εἰς τ' αὔριον εἰς τ' ἐννηφιν: Lucian, i. 229 ὦ Ἥλιε μὴ ἐλάσῃς τήμερον μηδ' αὔριον μηδ' ἐς τρίτην ἡμέραν. Observe that ἐς is to be used thus only when the date is still prospective; ἐἰς τὴν ἐπιούσαν ἰκέται ἤκοντες, Lucian, *Tox.* 55, is incorrect for τῇ ἐπιούσῃ.

15. Μενέλαε τεὰ νυὸς ἄδε: for νυὸς see xv. 77. The trochaic caesura in the fourth foot of a hexameter is exceedingly rare in Greek, and may generally be excused by the close conjunction of the words forming it or by elision, Monro, *Hom. Gram.* § 367, but cf. *Odys.* xvii. 399 μὴ τοῦτο θεὸς τελέσειεν. There is however no true example in the Alexandrian poets. Hence Meineke here Μενέλα τεὰ ἄ νυὸς ἄδε.

16. ὄλβιε γάμβρε: cf. Sappho, 99:

ὄλβιε γάμβρε σοὶ μὲν δὴ γάμος, ὡς ἄραο,  
ἐκτετέλεστ', ἔχῃς δὲ πάρθενον, ἂν ἄραο.

ἀγαθὸς τις ἐπέπαρεν, κ.τ.λ. (*sc.* ἄνθρωπος). Some man of good omen sneezed upon thee as thou didst go, as went the other heroes unto Sparta, that thou might'st win thy quest.

ὥς ἀνύσαιο depends on ἐπέπαρεν not on ἐρχομένῳ. For the good omen cf. vii. 96; Xen. *Anab.* iii. 2. 9, where a sneeze is called οἰωνὸς τοῦ Διὸς τοῦ Σωτῆρος: Arist. *Aves* 720 παρμόν τ' ὄρνιθα καλεῖτε.

ἀγαθός, 'lucky'; cf. Callim. v. 124:

γνωσεῖται δ' ὄρνιχας δὲς αἰσιος οἳ τε πέτονται  
ῥῆλιθα καὶ ποίων οὐκ ἀγαθὰ πτέρυγες.

Cf. Schol. vii. 96 τῶν παρμῶν οἱ μὲν ὠφελοῦσι οἱ δὲ εἰσὶ βλαβεροί. (Fritzsche-Hiller explain ἀγαθός = a good man, and assume that the sneeze of a saint was more effective than a rogue's.)

17. ἄπερ: sc. ποιῶσι.

ἐς Σπάρταν. In the usual form of the story Helen was woo'd at Amyclae, not Sparta; but Theocritus here follows another legend, which appears also in Isocr. 215 θ μετὰ γὰρ τὴν Θησέως εἰς Αἶδου κατάβασιν ἐπανελθούσης (τῆς Ἑλένης) αὐθις εἰς Λακεδαίμονα καὶ πρὸς τὸ μνηστεύεσθαι λαβούσης ἡλικίαν ἅπαντες οἱ τότε βασιλεύοντες καὶ δυναστεύοντες (these are Theocritus' ἄλλοι ἀριστέες) τὴν αὐτὴν γνώμην ἔσχον περὶ αὐτῆς . . . ὑπεριδόντες γὰρ τοὺς οἴκοι γάμουσι ἦλθον ἐκείνην μνηστεύσοντες.

18. Κρονίδαν πενθερόν: cf. *Odys.* iv. 569 οὔνεκ' ἔχεις Ἑλένην καὶ σφιν γαμβρὸς Διὸς ἐσσι.

ἡμιθέοις: cf. Isocr. x. 43. Not to be altered to ἡιθέοις.

πενθερόν: both Greek and Latin affect this roundabout way of stating connexion by marriage, cf. Pind. *Isth.* vi. 37 Πηλεὺς . . . γαμβρὸς θεῶν: Verg. *Georg.* i. 31 'teque sibi generum Tethys emat omnibus undis.'

19. τὰν μίαν, 'the same'; Callim. iv. 75 φεῦγε καὶ Ἀννίη τὸν ἕνα δρόμον.

20. οἷα Ἀχαιῶδων γαῖαν πατεῖ, 'whose peer treads not the earth among the maids of Greece'; cf. *Odys.* xxi. 107 οἷη νῦν οὐκ ἔστι γυνή κατ' Ἀχαιίδα γαῖαν: Sappho, 106 οὐ γὰρ ἦν ἑτέρα πάϊς ὠ γάμβρε τοιαῦτα.

πατεῖ: cf. Soph. *Philoc.* 1060 χαῖρε γὰρ Δῆμνον πατῶν: Lycoph. 200 χῶ μὲν πατήσῃ χῶρον ἀλάζων Σκύθην. αἶαν here is 'the earth' not 'a land' as usually; cf. Quint. Smyrn. ix. 416 ὦν ἐκὰς οὔτις ἀνὴρ ἐπινίσσεται αἶαν.

22. αἷς δρόμος ωὔτός, κ.τ.λ.: see Eurip. *Androm.* 597 sqq.; Propert. iii. 14:

'Multa tuae Sparte miramur iura palaestrae,

Sed mage virginei tot bona gymnasii.

Quod non infames exercet corpore ludos

Inter luctantes nuda puella viros.'

24. θῆλυς: fem. as in Homeric θῆλυς ἐέρση.

25. τὰν οὐδ' ἔν τις ἄμωμος, 'of whom no one is faultless when compared with Helen.' The MSS. reading οὐδ' ἄν presents an impossible ellipse.

26, 27. Ἀὼς ἀντέλλοισα, κ.τ.λ. In this couplet and in 29, 30 we have similes expressive of Helen's beauty. The restoration of the text in the latter place may be considered certain. As there the comparison is threefold and gives an image of Helen's gracefulness, so here we have an expression of her bright beauty, and for the sake of uniformity of style expect three similes and an absence of any introductory particle. I have therefore ejected ἄτε in 28, and introduced what is suggested by the *ductus litterarum* and the form of the verse τό τε. Tr. 'lovely shines forth the face of rising dawn, lovely the face of holy night, and lovely the clear spring when winter ceases from the land. So shines forth golden Helen among us; a glory to the rich field springs up the great harvest, a glory to

the garden is the cypress, a glory to the chariot the horse of Thessaly. So is blushing Helen a glory to Lacedaemon.'

πότνια νύξ has been strangely objected to and more strangely altered. It is not the moon but the clear night of stars, for Helen 'walks in beauty like the night.' πότνια personifies νύξ into a living goddess; cf. ii. 69 and 167; cf. Grenfell's 'Erotic fragment,' col. ii. ἄστρα φίλα καὶ συνερώσα πότνια νύξ μοι. τό τε also Kaibel, but with πότν' ἄως for πότνια νύξ: ἥ for ἄτε, Steig. Other 'emendations' proceed chiefly on the assumption that a contrast between the dark night and bright day is intended; πότνια disproves this, and the threefold comparison must be kept.

Λευκόν: cf. Callim. vi. 122 λευκὸν ἔαρ λευκὸν δὲ θέρος, καὶ χεῖμα φέροισα.

διέφανε: gnomic aorist. For sense of shines out cf. Pind. Pyth. iii. 79 καιομένα δ' αὐτῷ διέφανε πυρά.

30. κυπάρισσος. For the comparison cf. Omar Khayyám's 'the cypress—slender minister of wine'; Catull. lxi. 21 'floridis velut enitens Myrtus Asia ramulis'; Sappho, 104:

τίψ σ', ὦ φίλε γάμβρε, κάλως ἑκασδω;  
ὄρπακι βραδίνῳ σε κάλιστ' ἑκασδω.

33. ἄτριον (ἤτριον), 'warp.'

36. εὐρύστερνον denotes Athene as the goddess of battle, not here the goddess of cunning work. Helen is not imagined as singing at her loom as Ahrens supposes, when he conjectures κρόκαν and εὐρεσιέργον for λύραν and εὐρύστερνον.

37. ἐπ' ὄμμασιν ἵμεροι: cf. Eurip. Bacch. 456 πόθον πλέως: Pind. N. viii. 1 ὦρα πότνια, . . . παρθενήϊους παίδων ἐφίξοισα γλεφάροις: hom. h. Demet. 214 ἐπὶ τοι πρέπει ὄμμασιν αἰδῶς καὶ χάρις.

38. οἰκέτις, 'housewife.'

39. ἄμμες δ' ἐς δρόμον, 'we will hie us in the morning to our course, and to the flowers of the field.' φύλλα, as in xi 26, of flowers. The passage seems to be imitated by Coluthus, who says of Helen (340) οἶδε κελεύθους ἐς ῥόδον ἐς λειμῶνα.

43 sqq. Vid. Introductory note, πρᾶται, referring to the establishment of this cult of Helen—if such existed. The plane tree was a marked feature of Sparta (Pausan. iii. 14. 8).

46. σταξεύμες = στάζομεν (στάζω).

48. γράμματα δ' ἐν φλοιῷ, 'and letters shall be written on the bark, for the passer-by to read, in Dorian wise: honour me: I am Helen's tree.'

ἀννείμη (ἀνανέμω) in rarer sense of 'reading' = ἀναγιγνώσκω.

Δωριστί: cf. xiii. 56; xiv. 46. The argument for regarding ll. 44 sqq. as referring to the establishment of a cult is considerably strengthened by this line. Δωριστί cannot be taken here as = in Doric. It was by no means a peculiar Dorian custom to cut a name on a tree trunk; but these tree worships seem to have been especially Dorian. γράμματα then = not only the name 'Helen,' but the dedication of the tree, and in-junction to worship. Hiller takes Δωριστί = in Doric brevity! This is surely absurd, and should at least be Σπαρτιστί. Ameis 'Doriensium more,' i. q. pie, sancte. Why?

49. χαίροις: cf. Sappho, 103 χαίροισα νύμφα, χαίρετω δ' ὁ γάμβρος: *ib.* 105 χαῖρε νύμφα χαῖρε τίμιε γάμβρε πόλλα.

50-52. Λατῶ . . . Λατῶ κουροτρόφος. The repetition of the name in each case in these three lines, adds a solemnity and dignity to the prayer. In l. 51, θεά, 'that great goddess'; cf. Aesch. *Eumenid.* 224 δικὰς δὲ Παλλὰς τῶνδ' ἐποπτεύσει θεά. The repetition can easily be paralleled, e. g. Verg. *Aen.* viii. 71: Macaulay's 'O Tiber, Father Tiber.'

53. ὥς . . . ἔνθη: the subject is ὄλβον.

'From princely sire to princely son  
For ever to descend.'—Calverley.

56. ἐς ὄρθρον: see on l. 14.

πρῶτος αἰοδός, 'the first cockerow.'

57. εὐτριχα: of a bird; is now paralleled by Bacchyl. v. 28:

λεπτότριχα σὺν Ζεφύρου πνοαῖσιν  
ἔθειραν ἀρίγνωτος μετ' ἀνθρώποις ἰδεῖν:

of an eagle.

58. Catull. lxii. 5 'Hymen O Hymenaeae, Hymen ades O Hymenaeae.'

## XIX.

See Introd. § 3, esp. p. 54. The piece is not by Theocritus; probably by Bion (Bion, xix, Hermann: *Incert.* iv, Ahrens). The idea is reproduced in Anacreont. 33 (Bergk); Nicet. Eugen. iv. 313.

2. συλεύμενον. From an -έω form, collateral with συλάω. The middle only here.

3. δάκτυλα: *vid.* Liddell and Scott.

5, 6. τυτθόν . . . ἀλικά τραύματα: cf. iv. 55.

7. μάτηρ: *sc.* Aphrodite.

8. ἔφvs, 'wert born,' so 'art'; cf. ἔγεντο, l. 88. The hiatus καὶ ἀλικά is excused by the slight pause before the exclamatory ἀλικά, and by its position at the bucolic caesura. Cf. ii. 154, &c. For the sense cf. Anacreont. xxxiii. 13:

ἀ δ' εἶπεν εἰ τὸ κέντρον  
πονεῖ τὸ τὰς μελίττας  
πόσον δοκεῖς πονοῦσιν  
Ἔρως ὅσους σὺ βάλλεις;

Moschus, ii. (Ἔρως δραπετής) 18:

τόξον ἔχει μάλα βαιὸν ὑπὲρ τόξω δὲ βέλεμνον.  
τύτθον μὲν τὸ βέλεμνον, ἐς αἰθέρα δ' ἀχρὶ φορεῖται.



## XX.

On the authorship of this poem see Introduction, § 3: Hiller, *Beiträge*, pp. 70-73.

1. It is not clear to whom the speaker addresses himself. If it is to the *ποιμένες* of l. 19 the long delay in showing the situation is most inartistic. If it is γῆ τε κοῦρανῶ, the apostrophe of the *ποιμένες* is ridiculous. Contrast this awkwardness with any of the genuine Theocritean pieces.

4. θλίβειν, 'to press'; θλίβειν δάκτυλα, Musaeus, 114.

6. οἶα βλέπεις. Theocritus has ᾶ before βλ only elsewhere in xvii. 136. In later Greek more often; Anacreont. xv. 18 τὸ δὲ βλέμμα: *A. Pal.* xii. 199 (Strato) ἀλλὰ πάρωρα βλέπω (Plato, *Ep.* 14 ὡς πολλοῖς ὄμμασιν εἰς σέ βλέπω). The form of verse in three detached divisions occurs in Theocritus only in viii. 41; often in late writers, *vid.* Meineke.

δοποῖα: wrongly used for οἶα (exclamation).

7. αἰκάλλεις, 'wheedle.'

8. ἀδέα: ἡδύς is here treated as of two terminations, as in *Odys.* xii. 369 ἡδύς ἀντμή: and makes accus. in -εα instead of -υν, as εὐρέα πόντον, *Iliad* vi. 291. So *Epit. Bion.* 83 ἀδέα πόρτιν. (Theocritus has nom. ἀδέα, accus. ἀδείαν.)

11. τρίς εἰς ἔόν: imitated from Theocr. vi. 39. The spitting averted evil.

13. μυχθίζουσα: cf. *A. Pal.* v. 178 (Meleager) τί μάταια γελᾷς καὶ σιμὰ σεσηρῶς μυχθίζεις;

λοξὰ βλέποισα, 'looking askance'; Anacreon *fr.* 75:

Πῶλε Ὀρηκίη τί δή με λοξὸν ὄμμασιν βλέπουσα  
νηλεῶς φεύγεις;

14. σεσαρὸς . . . ἐγέλαξεν (ἐγέλασσε would be the correct form; and so Ahrens restores), 'laughed in derision and disdain.' σεσηρὸς is here used in its usual sense—smiling scornfully; see note on vii. 19. It is cognate accus., cf. Babrius, l. 14 σεσηρὸς αἰκάλλουσα σοβαρόν: *A. Pal.* vi. 1 ἡ σοβαρόν γελάσασα καθ' Ἑλλάδος . . . Λαῖς.

16. ὥς ῥόδον ἔρσα: cf. Callim. v. 27:

τὸ δ' ἔρευθος ἀνέδραμεν, πρῶτον οἶαν  
ἡ ῥόδον ἡ σίβδας κόκκος ἔχει χροῖαν.

17. ὑποκάρδιον ὄργάν: from Theocr. xi. 15.

19. τὸ κρήγνυν, 'the truth.' The word is used in this sense by Archias, *A. Pal.* 57 Νήπι' ἔρως πορθεῖς με τὸ κρήγνυν: and by Leonidas, *A. Pal.* vii. 648 ἦδαι Ἀριστοκράτης τὸ κρήγνυν. It is usually used of persons 'true,' 'honest'; Theocr. *Ep.* xix; Herond. vi. 39 γυναικὸς ἐστι κρηγνύης φέρειν πάντα.

20. ἄλλον, 'different'; Lucian, i. 208 (Ganymede to Zeus) πῶς οὖν τὰ πτερά σοι ἐκείνα ξεερρύνει σὺ δὲ ἄλλος ἦδη ἀναπέφνης;



21-31. The whole passage is imitated from Theocritean lines; vi. 34; xi. 19, 31, 38, 76.

21, 22. ὑπὴν must here = 'lip' or 'chin,' not the moustache; cf. *A. Pal.* ii. 136 ἴουλον κύκλον ὑπὴν. Nor do the difficulties of the lines stop with this. As κάλλος is subject to ἐπύκαζεν, ἐπάνθεεν ἀδύ τι κάλλος must be taken of a growth of hair; not of complexion, as would naturally be the case (τὸ ἐρύθημα ἐπανθεῖ, *Lucian, Imag.* 7); and though ἀνθέω and ἄνθος are used of hair it involves a violation of language to use ἐπανθεῖν so *without further definition*. The expression is therefore only partly justified by such phrases as τοὺς ἴουλον ἀνθεύοντας (*Herond.* i. 52):

πώγων εὐρὸς ἐπέπτατο κάλλος ὑφαίνων  
στήθει γυμνωθέντι καὶ ἱμερόεντι προσώπῳ (*A. Pal.* ii. 328);

πρὶν . . . ὑπὸ κροτάφοισιν ἰούλους  
ἀνθῆσαι πυκάσαι τε γένυς εὐανθέϊ λάχνη (*Odys.* xi. 319).

Graefe conjectured ἀδὺς ἴουλος, but this is palaeographically most improbable. Nor is the transposition of 22 and 23 (Graefe and Meineke) of service since χαῖται οἷα σέλινα can only be used of thick clustering curls on the brow.

26, 27. γλυκερώτερον should be kept in both places. The writer tries to imitate the Theocritean repetition of leading words (*Introd.* § 2). Valckenaer's ἀπαλωτέρον is hardly justified by Longus' χεῖλη μὲν ῥόδων ἀπαλωτέρα καὶ στόμα κηρίων γλυκύτερον (whence *Nicet. Eugen.* vi. 356 χεῖλος μὲν αὐχεῖς ἀπαλωτέρον ῥόδου, κ.τ.λ.). Nonnus seems to imitate the present passage; *Dionys.* xlviii. 105:

ἐκ στομάτων δὲ  
ἡδυμανῆς ἀλάλαζε χέων ἄγρηνον αἰοδῆν

29. δῶνακι = δόνακι, formed on analogy of οὔνομα, δούρατα, Δουλίχιον. First in *Leonidas*, 81 (see *Geffcken, ad loc.*).

31. τὰ δ' ἀστικά. The neuter plural is used contemptuously; 'those town girls.'

33. I have left the text as printed by Ziegler. Tr. 'And does not know that the fair Dionysus tended cattle in the glades.' But there is no legend of Dionysus as a herdsman; the only fable which could be used to justify this line is one preserved by *Plutarch (Sympos.* iv. 5. 3), that Adonis was none other than Dionysus; τὸν δὲ Ἀδωνιν οὐχ ἕτερον ἀλλὰ Διόνυσον εἶναι νομίζουσι καὶ πολλὰ τῶν τελομένων ἐκατέρῳ περὶ τὰς ἑορτὰς βεβαιοῦσι τὸν λόγον. Another account, says *Plutarch*, made Adonis loved by Dionysus: ὡς θεῖον Ἀδωνιν ὀρειφοίτης Διόνυσος ἤρπασεν (*Phanocles*). If it is just possible, therefore, that the writer of this poem identified the two persons, or expanded the latter legend. But the text is very uncertain, and the head of the line was apparently lost. Possibly we should read ἀκούει. οὐκ ἄλλος Διόνυσος . . . ἐλαύνω; 'do I not . . . a second Dionysus (in beauty)?'

36. From Bion, *Epit. Adon.* 68 μηκέτ' ἐνὶ δρυμοῖσι τὸν ἀνέρα μύρεο Κύπρι. With the whole passage cf. Longus, iv. 17. 6 εἰ δὲ νεμόντος ἡράσθην θεοὺς ἐμμησάμην· βουκόλος ἦν Ἀγχίσσης καὶ ἔσχεν αὐτὸν Ἀφροδίτῃ· αἶγας ἔνεμε Βράγχος καὶ Ἀπόλλων αὐτὸν ἐφίλησε· ποιμὴν ἦν Γανυμήδης καὶ αὐτὸν Ζεὺς ἥρπασε. Cf. Theocr. iii. 40 sqq.

39. λάθριον . . . ἦλθε, 'stole secretly through the grove.' The reading Λάτμιον (Juntine) should be unhesitatingly rejected. The reading in the text, εἰς ἕνα, is only conjectural. To explain it understand not τόπον but ὕπνον, easily supplied from κάθενδε (cf. Lucian, i. 293 ὡς βαθὺν ἐκοιμήθης). εἰς with numerals as l. 25, &c. παιδί is dative of association, or of advantage. Tr. 'Slept one sleep with the lad.' (Paley conjectures εἰν ἐνί: cf. *A. Pal.* v. 293 εἰν ἐνὶ θητεύσει Παλλάδι καὶ Παφίῃ: near to MSS. would be ἀδέα often written ἀδέα in MSS.)

41. ὄρνις ἐπ' ἀγχιθῆς: according to one form of the legend, Zeus himself in the form of an eagle snatched away Ganymede. Lucian, i. 208; Nonnus, xv. 280:

καὶ Διὸς οἶνοχόος πέλε βουκόλος, ὃν διὰ κάλλος  
φειδομένοις ὀνύχεσσιν ἐκούφισεν ὑψιπετῆς Ζεὺς.

44. The sense is, 'Have no more amours in country or in town, Cyprus; Eunica has laid down a new law for gods and men' (Zettel).

## XXI (Incert. III, Ahrens).

On the authorship of this idyll see *Introd.* § 3, pp. 54, 55. The scheme of the poem is as follows:—After the prefatory lines to Diophantus the writer passes to narrative. Two fishermen lie asleep in their cabin by the sea, with the poor implements of their craft about them. Waking before the night is half done one tells his fellow how he had dreamed that he had caught a wondrous golden fish, and sworn that he would desert his calling and live on land on the gold he had won. The oath he swore in his sleep troubles him. Is it binding? His companion bids him pay no thought to his dream, or likely enough he will starve while he neglects more solid fish.

2. αὐτά, 'alone.' For sentiment cf. Arist. *Plutus* 533:

Πενία.

ἐγὼ γὰρ  
τὸν χειροτέχνην ὥσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι  
διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὁπόθεν βίον ἔξει.

4. ἐπιμύσσησι. The ι is lengthened as in Epic; cf. xxii. 19; διέμοιράτο, *Odys.* xiv. 434; μονόλυκος, Aratus, 1124, &c.

5. ἐφιστάμεναι, 'haunting,' properly 'standing over the bed';

so Aesch. *Agam.* 14 φόβος γὰρ ἀνθ' ὕπνου παραστατεί. Cf. *Odys.* xix. 515:

αὐτὰρ ἐπὴν νύξ ἔλθῃ, ἔλῃσί τε κοῖτος ἅπαντας,  
κείμαι ἐνὶ λέκτρῳ, πυκινὰ δέ μοι ἄμφ' ἀδινὺν κῆρ  
ὀξέαι μελεδῶνες ὀδυρομένην ἐρέθουσιν.

6. ὥμως, 'although poverty and care snatch away sleep.' ὥμως Steph. and most editors unnecessarily.

ἰχθύς: the singular is to be taken collectively; cf. xiv. 17, note, and *Introd.* p. 55.

7. βρύον, 'seaweed.'  
πλεκταῖς, 'woven of reeds and wattles'; cf. καλύβη σχοινί-  
τιδι, *A. Pal.* vii. 295 (Leonidas).

στρωσάμενοι, 'making them a bed' (middle).

8. κεκλιμένοι τοίχῳ, 'leaning against the wall of grass.' For the dative cf. *Odys.* xvii. 339:

ἴξε δ' ἐπὶ μελίνου οὐδοῦ ἔντοσθε θυράων,  
κλινάμενος σταθμῷ κυπαρισσίνῳ.

Hermann's *πρός* for τῷ is not wanted.

9. ἀθλήματα, 'implements'; a new meaning for the word.

10. φυκιόντα δέλητα, 'baits of seaweeds.' On φυκιόντα see *Introd.* p. 55. δέλητα: a contracted plural from δέλεαρ. Seaweed is mentioned as a bait by Oppian, *Pisc.* iii. 414:

σάλπαι δ' ἱκμαλέοις μὲν αἰὲ φύκεσσι μάλιστα  
τέρπονται, κένη δὲ καὶ ἀγρώσσονται ἐδαδῇ. . .

*Ib.* 421:

τῆμος ἐπεντύει κύρτου δόλον· ἐν δὲ οἱ εἴσω  
φύκεσιν εἰλομένους λᾶας βάλεν, ἀμφὶ δὲ ποίας  
εἰναλίας στομίοισιν ἐδήσατο τῇσι γάνυνται  
σάλπαι τ' ἡδ' ὅσσοι βοτανηφάγοι ἰχθύες ἄλλοι.

11. ὀρμαί, 'lines of horsehair,' Oppian, *Hal.* iii. 75:

δονάκεσιν ἀναψάμενοι δολιχοῖσιν  
ὀρμὴν ἵππειον ἐϋπλοκον.

κύρτοι, 'lobster pots,' Oppian, *iii.* 341:

κύρτον δὲ πλέξαιο περίδρομον ὅττι μάλιστα  
τεύχων ἢ σπάρτοισιν Ἰβηρίσιν ἢ ἐλύγοισι  
ράβδους ἀμφιβαλὼν· λευρὴ δὲ οἱ εἴσοδος ἔστω  
γαστήρ τ' εὐρυχανής.

With the whole list cf. the Epigram of Leonidas, *A. Pal.* vi. 4.

ἐκ σχοίνων, 'made of cord'; cf. xv. 123.

12. γέρων . . . λέμβος, 'an old boat.' For γέρων cf. Soph. *O. C.* 1259 γέρων γέροντι συγκατάκηκεν πίνος: Eurip. *H. F.* 26 γέρων λόγος.

14. ὁ πᾶς πόρος, 'all their revenue'; cf. Ovid, *Met.* iii. 588 'Ars illi sua census erat'; Plaut. *Rudens* 294 'Hisce hami atque haec harundines sunt nobis quaestu et cultu.'

15, 16. The MSS. reading of these two lines is:

οὐδεὶς δ' οὐ κύθραν (χύθραν 11) εἶχ', οὐ λῖνα (κίνα 11 M sec. man.)  
πάντα περισσά. (φ must have had λῖνα)  
πάντ' ἐδόκει τήνοις ἄγρα πενία ἢ σφᾶς ἐτέρη.

In 15 the Juntine has οὐ χύτραν οὐ κύνα ('none had dish or dog,' nonsense); in 16 it has σφιν ἑταίρῃ (conj.). The confusion of ἑτέρῃ and ἑταίρῃ occurs elsewhere (e.g. Theocr. xxii. 120; Xen. *Anab.* iv. 3. 30). Briggs emended 15 to οὐδὸς δ' οὐχὶ θύραν εἶχ' οὐ κύνα: Buecheler to οὐ κλειδ' οὐχὶ θύραν εἶχ' οὐ κύνα, and connected it with the preceding so that πλοῦτος should be subject; but line 14 is obviously complete in itself and κύνα is doubtful; οὐ κλειδ' is too far from MSS. In 16 ἀ γὰρ πενία σφας ἐτήρει is an emendation of Ameis and Ahrens. Better ἔτειρε (Wordsworth), ἀ γὰρ (Reiske); cf. *A. Pal.* ix. 654. The reading which I have adopted in 15 seems palaeographically more probable than the above mentioned, and comes easily from the uncial ΟΥΙCΥΘΡΑΝ: transpose the Θ. ΟΥΘΙCΥΡΑΝ: this from ΟΥCΙCΥΡΑΝ. Tr. 'Neither had blanket nor linen; all, all seemed extravagance to them; for poverty pressed hard upon them.' For σισύρα cf. Arist. *Clouds* 10: for λίνα, *Odys.* xiii. 73 'Ὀδυσσῆϊ στόρεσαν ῥῆγός τε λίνον τε. οὐδείς should of course be οὐδέτερος, but the Alexandrian writers are notoriously careless in their use of pronouns; *vid.* Theocr. vi. 46, note.

17. οὐδεὶς δ' ἐν μέσσω, 'there was no neighbour at hand.' An unusual sense of ἐν μέσσω, but cf. Theocr. xv. 27; Callim. *Erig.* 31:

τὰ γὰρ φεύγοντα διώκειν  
οἶδε· τὰ δ' ἐν μέσσω κείμενα παρπέταται.

Herond. vi. 81 ἦλθεν γὰρ ἡ Βιᾶτος ἐν μέσσω δούλῃ.

18. θλιβομένην πενία, 'oppressed by poverty.'

τρυφρόν: lit. 'delicately'; here of the sea lapping lazily on the beach.

19. κοῦπω τὸν μέσατον: cf. vii. 10.

20. τοὺς δ' ἄλιεις: parataxis instead of a time clause. The conjunction is generally καὶ not δέ.

φίλος πόνος: Homeric; an utterly un-Theocritean use.

21. ὑπνον ἀπωσάμενοι: cf. *A. Pal.* vii. 726 (quoted *Introd.* p. 55). So with other abstract nouns γῆρας ἀπωσαμένη, *hom. h. Demet.* 276; δέος, Quint. Smyrn. ix. 96; φθόνον ἀμφοτέραισιν χερσὶν ἀπωσάμενοι, Bacchyl. v. 189.

φρεσὶν ἤρεθον αὐδάν: a curiously far-fetched phrase; 'provoked speech by their thought.' For φρεσὶ Meineke compares *Iliad* xvii. 260 τίς κεν ᾗσι φρεσὶν οὖνοματ' εἴποι; cf. also *Odys.* xv. 445 ἔχετ' ἐν φρεσὶ μῦθον: Pseudo-Phocyl. 20 λόγον ἐν φρεσὶν ἴσχειν.

25. μὴ λαθόμην; κ.τ.λ., 'have I forgotten what was the thing?' He refers to his dream, which for the moment is blurred in his memory.

χρόνον δ' αἱ νύκτες: impatiently; 'the watches of the night are slow.' νύκτες in plural as Arist. *Clouds* 1 ὦ Ζεῦ βασιλεῦ τὸ χρῆμα τῶν νυκτῶν ὅσον. (τί τὸ χρῆμα χρόνου ταὶ νύκτες here Martini and Wilamowitz-Moellendorf, but we require an exclamation not a question.)

26. Ἀσφαλίων: the name occurs *Odys.* iv. 216.

27. παρῆβα τὸν ἐὸν δρόμον. The season has not wilfully gone out of its course, Lucian, i. 229 (*Deor. Dial.* 10), Helios 109, ἀλλὰ μὴ παραβαίνειν τι ἔδοξα ἐν τῷ δρόμῳ καὶ ἔξω ἐλάσαι τῶν ὄρων,



κατὰ μοι ἄχθεται Ζεὺς καὶ τὴν νύκτα τριπλασίαν τῆς ἡμέρας ποιῆσαι διέγνωκεν ;

32. δὲ γὰρ ἂν εἰκάξῃ, 'for whosoever guesses in his mind, he is the best interpreter of dreams who has his mind for teacher' ; 'qui ingenio non arte divinat, is optimus est coniectore' (Paley) ; Eurip. *fr.* 63 μάντις δ' ἄριστος ὅστις εἰκάξει καλῶς.

34. ἄλλως καὶ σχολά, 'besides we have time to spare.' Bion, iii. (Hermann) 8 imitates the line λαλέειν γὰρ ἐπέτραπεν ἅ σχολὰ ἄμυν.

35. μηδὲ καθεύδων : μηδέ because the clause is conditional ; 'if he lies by the sea and does not sleep.'

36. ἀλλ' ὄνος, κ.τ.λ., 'but like an ass in a thorn bush, or the lamp in the town-hall : for they say that these are ever sleepless.' We have here two proverbial expressions, whether current or invented. Ahrens' conjecture is also possibly ἀδῶν (? ἀδόνες) ἐν δρυμῶ (ἀδῶν = ἀηδών), referring to the proverb οὐδ' ὅσσον ἀηδόνες ὑπνώσσουσι : cf. Longus, iv. 40 ἀγρυπνοῦντες ὅσον οὐδὲ γλαυκῆς, and Chaucer's 'smales foules . . . that slepen alle night with open eye.' ὥς is omitted as in Theocr. xiii. 24 ; xiv. 51, &c.

37, 38. The restoration of the lines is almost hopeless, but λέγει μανύεν seems certain and should not be altered. All proposed emendations are violent and unconvincing, e. g. Haupt. ὄψιν τὰν ἴδες εἶγε θέλεις μανύεν : Ahrens θέλε δὴ ποτε . . . πα τοι εἰοικε λέγειν, μανύεν : Kaibel τὰν ἴδες ἐσθλὰ δ' ἐγὼ μανύσω. Best perhaps Ahlwardt τὰν τύ σεω γ' ἔλεγες μανύεν. The MSS. ἔσσεο δέ is obviously a corruption by dittography. I trust in my conjecture to have got somewhat nearer to the letters of the MSS. than has been done in previous attempts. Tr. 'Tell me some day (ποτέ) your vision of the night, since what one knows he promises to reveal to his companion.'

τις is used to refer to the speaker ; cf. Soph. *Antig.* 745.

λέγει, 'promises' ; *vid.* note on ii. 154.

μανύεν : Doric infin. for μανύειν.

39. δειλινόν, 'in the evening' ; cf. xiii. 69, note.

40. ἐν ὥρᾳ, 'early,' Arist. *Eccl.* 395 τοσοῦτον χρόμ' ὅχλου οὕτως ἐν ὥρᾳ ξυνελέγη.

43. πλάνον, 'deceptive' ; cf. Ovid, *Met.* iii. 586 :

'Pauper et ipse fuit ; linoque solebat et hamis  
Decipere et calamo salientes ducere pisces.'

44. τῶν τραφερῶν ὠρέξατο, 'reached after the food.' *τραφερός* is used in Homer always of dry land (*τραφερή*) as opposed to sea (*ὕγρη*), and this use is retained by the Alexandrian writers. The word is however used by Aratus as meaning 'fattening' (*πρέφω*), ἐκ νομοῦ ἐρχόμενα *τραφεροῦ* ἐπὶ ὄψιον αὐλιν. Here then as substantive 'the fattening thing,' i. e. 'food.' Others interpret 'one of the fat ones,' as if it were used in the place of *εὐτρεφής*, but this leaves ὠρέξατο awkwardly without an object.

45. ἄρκτον μαντεύεται, 'scents his bear and I my fish.' *μαντεύεται* is of course used in a greatly strained sense

ἰχθύα : for ἰχθύν, a novel form. So *ἰχθύα*, Quint. Smyrn. ii. 88 ; *ἰθύα*, *Id.* xi. 201 ; *ὀφρύα*, Oppian, *Cyn.* iv. 405. None of these accusatives occur in the Classical period.



47. τὸν κάλαμον δέ, κ.τ.λ. I have kept the MSS. reading, only deleting comma at εἶχον, so that τῷ χέρε is subject; 'my hands held the rod which bent with the strain, pulled (τεινόμενον) and was like to break (περικλόμενον), a wide reaching struggle.'

ἄγωνα is accus. in apposition to sentence.

48. εὐρύν: because the fish had to be played for a long time; *vid.* following lines (εὐρον, Junt.: so Hermann with colon at περικλόμενον).

49. σιδάροις, 'a solitary use of the plural'; cf. our use of 'irons.'

ἰχθύν with ὕ is abnormal, but recurs in Oppian, *Hal.* iv. 44; κλιτύν, Nicander *Alex.* 34, and a few others.

50. 'Asphalion first hooked his fish which ran gamely and nearly doubled up the rod; then the fish sulked and the angler half despaired of landing him. To stir the sullen fish he "reminded him of his wound," probably as we do now by keeping a tight line and tapping the butt of the rod. Then he slackened, giving the fish the line in case of a sudden rush; but as there was no such rush he took in line . . . and so landed him' (A. Lang).

58. A hopeless line. Musurus conjectured καὶ τὸν μὲν πιστῆρσι κατᾶγον ἐπ' ἡπείροιο. Worthless. Most modern critics proceed on the assumption that ἡπήρατον conceals ἡπειρώταν, and evolve such readings as σπένσας ἀκάλ' ἄγαγον ἡπειρώταν (Graefe); τότε πιστεύσας ἀκάλ' ἄγαγον ἀπηρώταν (Renier); πίστευσα καλῶς ἔχεν ἡπειρώταν (Ziegler); but ἡπειρώτας ἰχθύς is an impossible expression. Others are πίστευσα καλᾶγρετον εὐπέρνατον (Ribbeck, *Rhein. Mus.* 45 'feliciter captum bene vendibilem'). Most ingenious is the suggestion of the Rev. B. H. Streeter, τὸν ἔχων πίστευσα καλῶς ἄγην ἡπειρώτας, 'having him I trusted to live happily on land.' (I am indebted to A. C. Clark, Esq., of Queen's College, Oxford, for this.) I believe however that τὸν ἡπήρατον hides τὸν ἐπήρατον and have emended accordingly. Tr. 'Him I made bold to call the fish I had prayed for.' [I find that Brunck suggested this end to the line, reading however τῷ μὲν πίσυνος χαλάσας τὸν ἐπήρατον ἰχθὺν ὥμοσα μηκέτι.]

59. ὥμοσα δ' οὐκέτι, 'I swore I would never again set foot on the sea, but stay on land, and be an emperor with my gold.'

οὐκέτι for μηκέτι is irregular; cf. Herond. vi. 93 ὁ δ' ὥμοσ' οὐκ ἂν εἰπείν μοι: Babrius, l. 6 ὁ δ' οὐ προδώσειν ὥμνυε.

πόδα θεῖναι: cf. *A. Pal.* v. 39:

ἦν γὰρ ἀπέλθω  
καὶ θῶ ἅπαξ ἔξω τὸν πόδα τῆς πόλεως.

For the aorist θεῖναι see Goodwin, *M. and T.*; Eurip. *H. F.* 746 οὐποτ' ἥλπισεν παθεῖν.

60. τῷ χρυσῷ βασιλεύσειν: cf. Plaut. *Rudens* 931, Gripus after his big find exclaims:

'Navibus magnis mercaturam faciam: apud reges rex perhibebor.

... sed hic rex cum aceto pransurust et sale sine bono pulmento.'

61. ἔρειδε τὰν γνῶμαν: probably 'bring your judgement to bear on it,' or more simply = προσέχε (τὸν νοῦν) as νόον προσέεισα Λεάνδρῳ, *A. Pal.* v. 231; ὄψιν ἀπερείδειν, *Lucian.* i. 259.

64. ἴσα δ' ἦν. The vision was like to the 'thing that is not.'

65, 66. ἐλπὶς τῶν ὕπνων: in apposition to ὄψις, 'a mere hope of sleep.'

εἰ γάρ πα . . . , 'For if perchance you will hunt thus in vain in sleep again, . . . you might die of hunger and of your golden dreams.'

μή θάνης: the construction is the independent use of μή, with subjunctive to express a polite affirmation. The stock example is Plato, *Gorgias* 462 c μὴ ἀγροικότερον ἢ τὸ ἀληθὲς εἰπεῖν: cf. *Meno* 94 e. It is common in Homer, *Odys.* v. 356; *Iliad* xviii. 8; *ib.* viii. 95 μὴ τις τοι φεύγοντι μεταφρένω ἐν δόρῳ πῆξῃ. The difficulty with the usual order of the lines is that however we emend εἰ γάρ με, κ.τ.λ., ἐλπὶς τῶν ὕπνων remains unsatisfactory as an apodosis. (J. A. Hartung's emendation is ingenious but too violent, εἰ γὰρ ὕπαρ κνώσσω ἐπὶ μωρεῖς ταῦτα μάταιος ἐλπὶς τῶν ὕπνων, but ὕπαρ is not likely and μωρεῖς is a *vox nihili*.) With the order adopted in the text ἐλπὶς, in apposition to ὄψις, may be paralleled by Oppian, *Pisc.* i. 36 ἐλπὶς δ' οὐ σταθερὴ σάίνει φρένας ἡνὶ δνειρος: and κενεαῖς ἐλπίσιν δνειροπολεῖν in Adamantius, *Dial. Cont. Marcionitas*, 842 B.

ἐτώσια . . . ματεύσεις: cf. *Pind.* P. iii. 40 μεταμάνια θηρεύων ἀκράντοισι ἐλπίσι.

## XXII (XX Ahrens).

The poem is a hymn to the Dioscuri, Castor and Polydeuces. Lines 1-26 form a prelude addressed to the two brothers. From that point the poem passes to narrative, relating first the encounter between Polydeuces and Amycus, king of the Bebryces, and secondly the fight between Castor and Lynceus for the possession of the daughters of Leucippus. The first episode is narrated also by Ap. Rhod. *Argon.* ii. *ad init.*, but in a tame manner altogether inferior to Theocritus. The second story was narrated in the old Epic, the Cypria, and in Pindar, *Nem.* x. Theocritus has in both stories differences of detail, which will be noted in their place.

The dialect is Epic, with a few Doric or new Greek forms intermixed. The MS. tradition is twofold for the latter part of the poem; and goes back to the two archetypes Φ<sup>m</sup> and Π (Introd. § 3). Up to l. 68 the poem is lacking in the MS. D, and hence we have only the Φ<sup>m</sup> tradition for this part. The two sources differ greatly; the Π tradition gives almost entirely Epic forms, Φ<sup>m</sup> a large admixture of Doric. The former is claimed as the better by Hiller (*Beiträge*, p. 77 *sqq.*) and the Epic forms were generally restored by Ahrens in his edition. Ziegler keeps the dorisms in ll. 1-26 only. See further Introd. § 1, pp. 29, 30. The Vocabulary contains many words new to Epic verse; e.g. εἰκῇ, παταγέω, βυθός, ἐρημάζω, κολοσσός, ποδεών, πύκτης, προβολή, πίτυλος, ἀκριβής, ἐμφύλιος, ὅμαιμος (*vid.* Legrand,

*Etude*, pp. 263, 264). On metrical points see *Introd.* p. 57. The symmetry which marks the pastoral poems is only occasionally apparent (e.g. ll. 156, 138, 23, 213, and in the dialogue 54 *sqq.*; *vid.* *Introd.*), and the periods are longer and more flowing.

2. φοβερὸν ἑρεθίζειν are to be taken together: the infinitive depending on the adjective.

3. βοέοισιν ἱμάσιν: the leathern cestus (*Verg. Aen.* v) which was wound round the hand and forearm more as a protection to the wearer in the delivery of swinging blows than to increase the weight of the blow.

5. Θεστιάδος: cf. *Eurip. Iph. Aul.* 49. The father of Leda was Thestius the Aetolian. The adjective Θεστιάς is used like Βερενικεία in xv. 110; Ἰησονίης, xxii. 31.

6 *sqq.* σωτήρας. The 'Great Twin Brethren' lent their aid to those in distress on land and water. Cf. the well-known legend of the battle of Lake Regillus, and Horace, *Odes* iv. 8. 31:

'Clarum Tyndaridae sidus ab infimis  
Quassas eripiunt aequoribus rates.'

The whole passage is parallel to *h. hymn* 33 (ἐς Διοσκούρους):

σωτήρας τέκε παῖδας ἐπιχθονίαν ἀνθρώπων  
ὠκυπόρων τε νεῶν, ὅτε τε σπέρχωσιν ἄελλαι  
χειμέριαι κατὰ πόντον ἀμείλιχον· οἱ δ' ἀπὸ νηῶν  
εὐχόμενοι καλέουσι Διὸς κούρους μεγάλοιοι  
ἄρνεσσιν λευκοῖσιν, ἐπ' ἀκρωτήρια βάντες  
πρύμνης· τὴν δ' ἀνεμὸς τε μέγας καὶ κῦμα θαλάσσης  
θῆκαν ὑποβρυχίην, οἱ δ' ἐξαπίνης ἐφάνησαν  
ξουθῆσι πτερύγεσσι δι' αἰθέρος αἴξαντες  
αὐτίκα δ' ἀργαλέων ἀνέμων κατέπαυσαν ἀέλλας,  
κύματα δ' ἐστόρεσαν λευκῆς ἁλὸς ἐν πελάγεσσι,  
ναῦταις σήματα καλά, πόνου σβέσιν.

6. ἐπὶ ξυροῦ. A very old expression for a perilous position. The metaphor is apparently from a balance trembling how it will turn. Cf. *Theognis*, 557:

κίνδυνός τοι ἐπὶ ξυροῦ ἵσταται ἀκμῆς·  
ἄλλοτε πόλλ' ἔξεις, ἄλλοτε παυρότερα.

*Simonides*, 97 ἀκμῆς ἑστακύναν ἐπὶ ξυροῦ Ἑλλάδα: *Iliad* x. 173:

πάντεσσιν ἐπὶ ξυροῦ ἵσταται ἀκμῆς  
ἧ μάλα λυγρὸς ὄλεθρος Ἀχαιοῖς ἧ ἐ βιῶναι.

8. οὐρανὸν ἐξανύοντα, 'stars setting and coming into the heavens.' ἐξανύω takes accus. of object reached; cf. *Eurip. Orest.* 1685 ἀστρῶν πόλον ἐξανύσας. The Vulgate could only be defended if we took οὐρανοῦ as genit. of space in which—rising up (out of the sea) in the heaven. This would be exceedingly obscure. The rising or setting of constellations mark the seasons of the year (cf. *Quint. Smyrn.* vii. 310:

ἄστρον τὰ που μογεροῖσι πέλει δέος ἀνθρώποισι  
δνόμεν' ἧ ἀνιόντα κατὰ πλατὺ κύμα θαλάσσης).

Ships which sail despite the warning of the stars are said *ἄστρον βιάζονται*, 'to set aside with violence the stars.' Cf. Herod. ix. 41 τὰ σφάγια βιάζεσθαι.

11. ἐκ πρῶρηθεν : cf. *Iliad* viii. 19 ἐξ οὐρανόθεν : Theocr. xxv. 180 οὐξ ἑλίκηθεν. Without ἐκ, i. 24 ; xvii. 28 ; vii. 80, &c.

13. ἄρμενα πάντα, 'all the tackle.' Cf. generally Alcaeus, *fr.* 18.

18. αὐτοῖσιν ναύτησιν. This use of the comitative dative with αὐτός, applied to *animate beings*, is Attic. Homer only has it of inanimate objects (*Iliad* xi. 699, &c.). The Alexandrian poets used it both with and without σύν : Ap. Rhod. i. 503 :

ποταμοὶ κελάδοντες  
αὐτῇσιν νύμφησι καὶ ἔρπετὰ πάντ' ἐγένοντο.

(Cf. Fritzsche, *lat. ed.*)

19. ἀπολήγοντ' (ἀπολήγουσι) : for elision cf. Pind. *N.* iii. 7 ; Scolion of Hybrias τοὶ δὲ μὴ τολμῶντ' ἔχουν δόρυ καὶ ξίφος. ο is counted long before the liquid λ : cf. xxi. 4, note.

21. ὄνων τ' ἀνὰ μέσσον, 'and faintly shows the crib between the Asses showing that it is fair sailing.' The constellation, which is only visible in very clear weather, is thus described by Aratus (892) :

Σκέπτεο καὶ φάτνην· ἡ μὲν τ' ὀλίγη εἰκυῖα  
ἀχλύϊ βορραίῃ ὑπὸ Καρκίνῳ ἡγηλάζει  
ἀμφὶ δέ μιν δύο λεπτὰ φαεινόμενοι φορέονται  
ἀστέρες . . . . .  
εἰς μὲν πὰρ Βορέας· νότῳ δ' ἐπικέκλιται ἄλλος·  
καὶ τοὶ μὲν καλέονται Ὅνοι μέσση δέ τε Φάτνη.

ἀνὰ μέσσον : cf. xiv. 9 ; with genit. Hesiod, *Scut.* 209 ἄμ μέσον αὐτοῦ.

22. τὰ πρὸς πλόον. The use of article with adverb equivalent = a noun is not Homeric. First in Hesiod, *Ἔργ.* 364, 365 τὸ θύρηφιν : Monro, *H. G.* § 264. For πρὸς cf. Isocr. 45 ο τῶν πρὸς τὸν πόλεμον.

25. πρώτου belongs to both substantives ; cf. x. 35, note ; *A. Pal.* vii. 31 κώμον καὶ πάσης κοίρανε παννυχίδος.

27. ἄρα marks the transition to the main narrative ; cf. xviii. 7. In xxiv. 50 it is resumptive ; xxiv. 46 it marks a further detail in the narrative (cf. xxii. 12). Cf. xviii. 1, note.

29. Βέβρυκας : a tribe on the coastland of Bithynia. In Ap. Rhod. *loc. cit.* the Bebrycians are placed on the Propontis, and the adventure takes place before the passing of the Symplegades.

33. πυρεῖα, 'firesticks' ; Lucian, *V. H.* i. 32 αὐτοὶ δὲ τὰ πυρεῖα συντρίψαντες καὶ ἀνακαύσαντες δεῖπνον ἐποιούμεθα.

34. ὅ τ' οἰνωπός : cf. vi. 1 ; xv. 58, note ; xxii. 140.

35. ἐρημάζεσκον, 'were left alone.'

37. λισσάς : a feminine form of λισσός, 'smooth.' These feminines are formed in great numbers by Alexandrian and later writers : ῥωγάς (Theocr. xxiv. 95) ; ἐρημάς (Nonnus) ; λυσσάς, ἀγριάς (Aratus) ; λεπράς (Theocr. i. 40) ; πενθάς (*Epit.*



*Bion.*) ; θαλυσιάς (vii. 31) ; ἔρημάς (Manetho) ; φωλάς (i. 115) ; λιμνάς (v. 17), &c. See Rutherford (Babrius), p. 82.

39. λάλλαι, 'pebbles.'

ἰνδάλλοντο, 'were like.'

40. ἐκ βυθοῦ not ἐν βυθῷ because the pebbles gleam from the bottom of the pool ; cf. the description of Arethusa in Lucian, *Dial. Marin.* 3 διανγῆς τέ ἐστι καὶ διὰ καθαροῦ ἀναβλύζει καὶ τὸ ὕδωρ ἐπιπρέπει ταῖς ψήφισιν ὅλον ὑπὲρ αὐτῶν φαινόμενον ἀργυροειδές.

44. ἐνδιάσκει, 'dwelt beneath the open sky.' The description of the place and of Amycus is modelled on *Odys.* ix. 184 sqq. :

περὶ δ' αὐλῇ  
 ὑψηλῇ δέδμητο κατωρυχέεσσι λίθοισι  
 μακρῆσιν τε πίτυσσιν ἰδὲ δρυσὶν ὑψικόμοισιν.  
 ἔνθα δ' ἀνὴρ ἐνίανε πελώριος, ὅς ῥά τε μῆλα  
 οἷος ποιμαίνεσκεν ἀπόπροθεν . . .  
 καὶ γὰρ θαῦμ' ἐτέτυκτο πελώριον, οὐδὲ ἑάκει  
 ἀνδρὶ γε σιτοφάγῳ, ἀλλὰ βίῳ ὑλήεντι.

49. πέτροι ὀλοίτροχοι, 'rounded stones.' Theocritus uses the Attic form for the Homeric ὀλοοίτροχοι (deriv. from root *volu*, 'to roll' ; see Vaniček, vol. ii. p. 916) ; cf. the description of a statue of an athlete, *A. Pal.* ii. 235 :

ἀμφὶ δὲ πυκνοῖς  
 μυῖωνες μελέεσσιν ἀνοιδαίνοντο ταθέντες  
 τρηχαλοὶ δοιοὶ δὲ συνισταμένων παλαμάων  
 εὐρέες ἐσφῆκωντο βραχίονες ἤνυτε πέτραι  
 καὶ παχὺς ἀλκήεντι τένων ἐπανίστατο νώτῳ,  
 αὐχένος εὐγνάμπτοιο περὶ πλατὺν αὐλὸν ἀνέριων.

And for general sense cf. Tennyson's description of the sleeping Geraint.

52. ἄκρων . . . ποδεώνων, 'a lion skin suspended by the claws.' For ἐκ cf. *Bion*, v. 2 ἐκ χειρὸς ἄγουσα : more usually of the object on which a thing is hung, ἐκ τῶν δένδρων τινὲς ἀπήγχοντο, *Thucyd.* iii. 81. 2.

55. χαίρω πῶς : cf. *Aesch.* *Agam.* 538 :

X. κῆρυξ Ἀχαιῶν χαῖρε τῶν ἀπὸ στρατοῦ.  
 K. χαίρω.

*Soph.* *O. T.* 596 νῦν πᾶσι χαίρω = 'now I bid hail by all.'

μή : generic ; any men whom I have not seen before.

56. μήτ' ἀδίκους μήτ' ἐξ ἀδίκων : cf. *Lysias*, x. 23 βελτίων καὶ ἐξ βελτιόνων : *Arist.* *Frogs* 731 πονηροῖς καὶ πονηρῶν.

φάθι λεύσσειν, 'deem not that you see' ; much more emphatic than the simple negation οὐ λεύσσεις. So *Soph.* *Elect.* 9 φάσκειν Μυκήνας τὰς πολυχρύσους ὄραν.

59. τῆς σῆς . . . ἐπιβαίνω : sc. χώρης : cf. v. 61 ; 'I do not trespass on your land,' i.e. the interference is not of my seeking, and if you choose to obtrude you must take me as you find me.

60. ἔλθοις : in answer to οὐκ ἐπιβαίνω. The optative expresses a wish : 'Come ; and tasting my hospitality return.'



61. τὰ τ' ἐξ ἐμεῦ: properly 'what should proceed from me.' But little more than ἐγώ; cf. iii. 27; Isocr. 39 εἰ ἂν τὰ παρ' ὑμῶν ὑπηρετήται: Soph. O. C. 1628 πάλαι δὴ τὰπὸ σοῦ βραδύνεται: Arist. *Thesm.* 1170 τὰ μὲν παρ' ἡμῶν ἴσθι σοι πεπεισμένα.

ἐν ἐτοίμῳ = ἐτοίμα: cf. xxii. 212; Antiphon, cxxx. 4 τὰ ἐν ἀδῆλῳ ὄντα: Thucyd. ii. 53 ἐν ὁμοίῳ: Eurip. *Hec.* 806 τοῦτ' οὖν ἐν αἰσχυρῷ θέμενος. So in Latin, Livy, iii. 65 'in difficili' = 'difficile'; cf. xxii. 148, note.

63. τέρσει. The sense requires a present, so we should recognize here an active form of the Homeric *τέρσεται*: Hesych. has *τέρσει ξηραίνει*: Liddell and Scott treat *τέρσει* as a future, but without just ground. The sense is 'you shall know of that if you are parched with thirst' (Hartung).

65-67. Reiske's assignment of these lines to Amyceus and Polydeuces in turn leaves ὄμματα δ' ὀρθός inexplicable and without grammatical connexion.

πυγμάχος refers to the stand up boxing; ποσσί θενών to the scrimmage of the Pancratium of which Philostratus writes—*Imag.* ii. 6—δεῖ δὲ αὐτοῖς καὶ τέχνης εἰς τὸ ἄλλους ἀγχεῖν· οἱ δὲ αὐτοὶ καὶ σφυρῷ προσπαλαίουσι καὶ τὴν χεῖρα στρεβλοῦσι προσόντος τοῦ παίειν καὶ ἐνάλλεσθαι· τουτὶ γὰρ τοῦ παγκρατιάζειν ἔργα πλὴν τοῦ δάκνειν καὶ ὀρύττειν, and *ibidem* δεῖ γὰρ ὑπτιασμών . . . καὶ συμπλοκῶν. Now ὄμματα δ' ὀρθός cannot refer to this, but obviously suits boxing (πυγμάχος). ὄμμασιν ὀρθοῖς (Paley) is useless; ἄμματα δ' ὀρθά (Juntine) requires ἦ and not δέ, and has no construction; Hartung's ἄμμασι δ' ἄρθρα makes an exceedingly harsh 'zeugma'; θενών is not applicable to the second clause, and ἄμμασι and ποσσί can hardly be made coordinate. I do not understand Kynaston's note; 'there is possibly some reference to "gouging."' Philostratus—as quoted above—says expressly that this was barred. I therefore give ὄμματα δ' ὀρθός and the following line to Amyceus and read γ' for δ'. The dialogue then runs:

*Amyc.* Put up your hands, man against man.

*Polyd.* Boxing or tripping?

*Amyc.* Nay, eye to eye. Lay yourself out, and do not spare your tricks.

μὴ φείδεο: cf. Pind. *Isth.* vi. 50 σφετέρας δ' οὐ φείσατο χερσὶν βαρυφθόγγιο νευρᾶς.

χεῖρας ἄειρον: cf. *Odys.* xviii. 89; Ap. Rhod. ii. 14 πρὶν χεῖρεςσιν ἐμῇσι ἕως ἀνὰ χεῖρας ἀείραι.

σφετέρης: cf. x. 2, note.

69. οὐ γύννις ἑών, κ.τ.λ., 'no weakling is he, and shall be called "The Boxer."' On the reading see Hiller, *Beiträge*, p. 54.

ὁ πύκτης. For the article with the predicate cf. Aeschin. i. 131 ὁ Βάταλος προσαγορεύεται: Id. ii. 167 τὸν καλὸν στρατιώτην ἐμὲ ἀνόμασαν.

71. σὸς μὲν ἐγώ: sc. κεκλήσομαι αἶκε κρατήσης. For ellipse cf. xv. 144.

72. κυδοιμοί, 'fights' (Liddell and Scott). If this is right we have here an example of that exaggeration in the use of words which becomes frequent in a declining state of language, e.g. in Oppian, μέλη ἡλίβατα for μεγάλα, v. 66; χάος for σκοτός,

v. 52. εὔριπος = 'cistern,' Babrius, 120 (cf. Rutherford, *ad loc.* and p. lx of his introduction). But we ought probably to keep to the old meaning = 'battle-cry' here (? 'cock-a-whoop'). For the sense cf. Ar. *Birds* 70 Θε. ὄρνις ἔγωγε δοῦλος. Ev. ἡττήθη τινὸς ἀλεκτρονός; The beaten bird was called δοῦλος.

74. μαχεσσαίμεσθα: cf. xvi. 67, note.

77. αἶε: apparently with κομῶντες: cf. ii. 137; vii. 33; xiii. 56; xvii. 107, where words are similarly displaced.

80. ἐκαρτύναντο, 'bound themselves about' or 'had got themselves bound,' since this was the office of the squires; cf. *Odys.* xviii. 76 δρηστήρες ἄγον ζώσαντες ἀνάγκη; Ap. Rhod. ii. 62; *Iliad* xxiii. 681.

82. σύναγον must be taken intransitively (*vid.* Liddell and Scott); contrast *Odys.* xviii. 89 ἐς μέσσον δ' ἄναγον τῷ δ' ἄμφω χεῖρας ἀνέσχον. Wakefield reads πνέοντας, but this makes σφίσι in l. 83 very obscure.

φόνον . . . πνέοντες: cf. xxv. 137; Quint. Smyrn. xi. 10 ὁλοδὸν πνέουσai ὄλεθρον.

84. λάβοι, 'which should get'; delib. optative, Ap. Rhod. i. 1154:

ἐνθ' ἔρις ἄνδρα ἔκαστον ἀριστήων ἐρόθουνεν,  
ὅστις ἀπολήξει πανύστατος.

90. πολὺς δ' ἐπέκειτο, 'lunged heavily, head down.'

πολύς: Aesch. *Choeph.* 36 φόβος βαρὺς πίτνων, &c.

92. θαρσύνεσκον: Quint. Smyrn. imitates the passage (iv. 339):

μέγα δ' ἔαχον ἔνθα καὶ ἔνθα  
λαοὶ ἐποτρύνοντες ἐρισθενέων μένος ἀνδρῶν  
μῆξαι ἐν αἵματι χεῖρας.

94. Τιτυῶ: see *Odys.* xi. 577.

96. ἀμφοτέρησιν: cf. vii. 157. Note the quick dactylic character of these lines, and contrast the slow movement of l. 98.

98. ἔσθη: sc. Amyeus.

πληγαῖς μεθύων: cf. *Odys.* xviii. 240:

Ἴρος . . .  
ἦσται νευστάζων κεφαλῇ, μεθύοντι ἐοικώς,  
οὐδ' ὀρθὸς στήναι δύναται ποσίν.

99. κελάδησαν, 'shouted in applause,' *Iliad* xxiii. 869.

100. ἔλκεα λυγρά: Homeric; *Iliad* xix. 49.

102. ἐτώσια . . . προδεικνύς, 'with feint blows'; cf. Verg. *Aen.*

v. 376.

104. ἤλασε: intrans. 'drave with his fist'; cf. Ap. Rhod. ii. 108:

τοῦ δ' ἄσσον ἰόντος  
δεξιτερῇ σκαιῇς ὑπὲρ ὀφρύος ἤλασε χεῖρϊ.

Quint. Smyrn. iv. 358:

τὸν δ' ἄρα Θησέος νιδὶ ἐϋφρονέων ἐν ἀέθλῳ  
πολλάκις ἐς κενεὸν κρατερὰς χεῖρας ἰθύνεσθαι  
θῆκε· καὶ ἰδρεῖησι διατμήξας ἐκάτερθε  
χεῖρας, ἐς ὀφρύα τύψεν ἐπάλμενος ἄχρῃς ἰκέσθαι  
ὁστέον.

107. ὀρθωθέντος: gen. absol. with subj. unexpressed; cf. xiv. 18; Soph. *O. T.* 629 οὔτοι κακῶς γ' ἄρχοντος.

109. ἔξω . . . αὐχένος, 'aimed blows at his breast and outside his neck.' Theocritus probably means the same as Homer, *Odys.* xviii. 96 ὁ δ' αὐχέν' ἔλασεν ὑπ' οὐατος: Ahrens reads ἰξίν (*ἰξύα* Meineke) αὐχένα τ', but this is unnecessary, and is unsportsmanlike, not to be justified by Eurip. *Iph. Taur.* 1370:

καὶ κῶλ' ἀπ' ἄμφοιν . . .  
ἐς πλευρὰ καὶ πρὸς ἥπαρ ἡκοντίζετο.

(C. Hartung καὶ ἄξονα αὐχένος—a physical impossibility.)

110. ἀεκέσι: Homeric; *Iliad* ii. 264.

112. σάρκες δ' αἱ μὲν: 'haec scriptura defendi posse ita videtur ut σάρκες δέ de utroque dictum esse statuamus, i.e. de Amyce et Polluce, atque ut postea poeta oratione translata a re statim ad ipsam personam utrumque distinxisse cogitetur per αἱ μὲν ὁ δέ' (Ameis). The construction proceeds irregularly. We should normally have αἱ δέ instead of ὁ δέ.

ἐκ μεγάλου: cf. xxix. 24; Isocr. 16 D πόλιν μεγάλην ἐκ μικρᾶς ποιῆσαι.

113. ὀλίγος: cf. i. 47.

πάσσοινα: cf. *Odys.* vi. 230:

τὸν μὲν Ἀθηναίη θῆκεν . . .  
μείζονά τ' εἰσιδέειν καὶ πάσσοινα.

114. ἀπτομένου . . . πόνου, 'in the grip of the fight.' A novel expression, but not unlike νόσος ἥπται μου, Soph. *Trach.* 1009. This alone has an MSS. authority. ἀπτόμενος, which many read, would only be admissible if Amyceus and Pollux fought in regular rounds, so that ἀπτόμενος πόνου would mean 'engaging in the fight again' (αὐξαιμένου, conj. Meineke).

καὶ χροῖῃ ἀμείνων (see Hiller, *Beiträge*, p. 45), 'better in colour too.' ἀμείνω, which Toup conjectured and most editors read, is less appropriate. It is not the limbs but the general aspect which is described. In the sportsman's phrase Pollux 'comes up smiling.'

116, 117. οἶσθα ἐγώ: cf. 7, 8, &c.: Index, s.v. Hiatus. The Muse (θεά) is invoked here at the crisis of the story; cf. Bacchyl. xv. 47 Μεῦσα, τίς πρῶτος λόγων ἄρχεν δικαίων; The poet is the mouthpiece of the Muses uttering what they will; cf. Callim. iii. 186 εἰπὲ θεὰ σὺ μὲν ἄμμιν ἐγὼ δ' ἐτέροισιν αἰείσω: Ap. Rhod. iv. 1379 Μουσᾶων ὅδε μῦθος ἐγὼ δ' ὑπακουὸς αἰεῖδω Πιερίδων.

ἐτέρων, 'the mouthpiece of others,' i.e. of the Muses; see Hiller's note.

ὡς ἐθέλεις καὶ ὅπως (Hiller, *Beiträge*, p. 52); cf. *Iliad* xiv. 337; *Odys.* xviii. 113 ὅττι μάλιστ' ἐθέλεις καὶ τοι φίλον ἐπλετο θυμῷ.

120. προβολῆς. Liddell and Scott translate this word 'a lunge,' but when used in connexion with fighting it seems always to mean the 'guard position' (ἐν προβολῇ θεμένα ξίφος, *A. Pal.* vii. 433, &c.); cf. 'in procinctu' (Quintil. xii. 9. 21 'oratorem armatum semper et velut in procinctu stantem').

Tr. 'Amycus seized Polydeuces' left with his left swerving sideways from his guard, and attacking with the other hand swung round his broad forearm from his right side; . . . but Polydeuces ducked his head, and struck straight from the shoulder': i.e. Amycus tried to hold down Polydeuces' guard arm and to deliver a side blow by swinging his arm round from his side on to his opponent's head. *πλατὺ γυῖον* is not the fist, but the whole forearm girt with the cestus. The Greeks used this swinging blow much more than the modern prize-fighter. Hence l. 45 Amycus is represented with his ears battered (see Badminton volume on *Boxing*, *Introd.*). For *ἐτέρῃ* Kiessling conjectures *ἐτέρην*, perhaps rightly.

*ἀπὸ λαγόνος*. Ahrens' conjecture *ἐπὶ λαγόνas*, like Amycus' blow, is rendered futile by the fact that Pollux ducked his head.

124. *ὤμφ*, 'straight from the shoulder,' lit. with the weight of his shoulder; cf. xxv. 147.

126. *λαίῃ* (so Π). Amycus had released his hold on Polydeuces' left when met with the blow in the face.

*πυκνοί*: *Odys.* xii. 92.

128. *ἐπὶ γαίῃ*: *Odys.* xviii. 92.

*ἄλλοφρονέων*: *Iliad* xxiii. 698.

131. Apollonius makes Polydeuces kill Amycus, but *vid.* Schol. Apoll. ii. 98 *Ἐπίχαρμος ἐξ καὶ Πείσανδρος φασὶν ὅτι ἔδησεν αὐτὸν ὁ Πολυδεύκης*.

133. *ὃν πατέρα*. Amycus was son of Poseidon and the nymph Melie, Ap. Rhod. ii. 2.

134. *ξείνοισι*: Ap. Rhod. ii. 5:

*ἐπὶ ξείνοισιν ἀεικέα θεσμὸν ἔθηκεν  
μήτιν' ἀποστείχειν πρὶν πειρήσασθαι ἑοῖο  
πυγμαχίης.*

135. Theocritus now passes to the second part of the poem—the exploits of Castor. This has no connexion with the preceding save community of actors. In the Epic—the Cypria—Castor was killed by Idas, Lynceus and Idas by Polydeuces (Proclus, *Chrestom.* i). In Theocritus Lynceus is killed by Castor; Idas comes to his brother's assistance but is slain by the lightning of Zeus; Polydeuces takes no part in the fight. In Pindar (*Nem.* x) Castor is surprised by Lynceus stealing the cattle of Aphareus and is mortally wounded; Polydeuces slays Lynceus; Idas is killed by the thunderbolt. The detail that the sons of Aphareus were betrothed to the daughters of Leucippus and that the Dioscuri robbed them of their brides seems to be first found in Theocritus (see Legrand, *Étude*, p. 91), but is repeated by Ovid (*Fasti*, v. 699): *vid.* note on iv. 150.

140. *ὁ καρτερός*: cf. xv. 48.

*μελλογάμω*, 'soon to be bridegrooms.'

141. *τύμβον*: cf. Pind. *N.* x. 124 *ἦλθε Λήδας παῖς διώκων τοὶ δ' ἐναντα στάθεν τύμβω σχεδὸν πατρῷω*.

142. *ἐπ' ἀλλήλοισιν ὄρουσαν*: Homeric ending; *Iliad* xiv. 401.



145. ἐπὶ νύμφαις . . . χαλεποί; 'why are ye sternly set to gain another's bride?'

ἐπί; cf. i. 49.

148. ἐν ὄρκῳ = ὄρκιος; cf. Lucian, *Tox.* 22 ἐν παιδιᾷ τὸ πρᾶγμα ἐποιούντο: Evenus, i. 2 οὐκέτι τοῦτ' ἐν ἔθει. Cf. Thucyd. ii. 64; Hyperides, *Eux.* xxxvi. 25 ἐὰν τὰ γεγονότα ἐν ἀδικήματι ψηφίσῃσθε εἶναι. So probably the difficult phrase, Eurip. *Bacchæ* 860:

Διόνυσον ὃς πέφυκεν ἐν τέλει θεὸς  
δαινότατος ἀνθρώποισι δ' ἡπιώτατος.

(ἐν τέλει = τέλειος.)

150. Meineke, Ahrens, and Ziegler reject the line altogether, regarding it as a weak supplement to δῶροις in l. 151 (βουσί dat. instr. with παρειρεψασθέ); hardly necessary. The circumstances of the story as given here seem to be—the Dioscuri had made an expedition into Arcadia with Idas and Lynceus; a quarrel arising over the division of the loot the Dioscuri seized the portion which belonged to the sons of Aphareus, and offered it to Leucippus, who in return gave them his daughters previously espoused to Idas and Lynceus (Renier). According to the common version the Dioscuri were already married to the daughters of Leucippus, and being taunted by their cousins for giving no dowry stole the cattle of Aphareus and made a present of it to Leucippus (Schol. *Lycophr.* 548).

156. πολλή, 'large'; cf. Plato, *Phædo* 78 a; Charito, γ. vi. 2 πολλή γὰρ ἡ Ἀσία.

159. τοκέεσσιν. Theocritus uses the Epic and Ionic forms of nouns in -eus indifferently; cf. ἀριστέες, xviii. 17; ἱππῆεσσι, xxiv. 128; Δωριέεσσι, xv. 93; βασιλῆες, xvii. 74, &c.

ὑπό, 'under the dominion of'; *Odys.* vii. 68 ὅσσαι νῦν γε γυναικες ὑπ' ἀνδράσιν οἶκον ἔχουσι; Ap. Rhod. i. 270 ὑπὸ μητρὸς βίον βαρὺν ἡγηλάζει.

164. ἀνῶθεν; cf. vii. 5.

165. πρὸς τέλος ἔλθειν, 'to come to completion'; Megara, 99 ἀφίκετο πρὸς τέλος ἔργου.

167. ἴσκον, 'I said.' This verb (ἴσχω, shortened form of εἴσκω) is among the many which the Alexandrian poets used in a new sense. In Homer it means 'to make like' (e.g. *Odys.* iv. 279), or 'to conjecture.' In Ap. Rhod. frequently = 'he said,' after reporting a speech; e.g. ii. 240 ἴσκειν Ἀγηνορίδης. 'So spake Ag.' Homer, *Odys.* xxii. 31 probably = 'surmised.' See Buttmann, *Lexil.* p. 276 sqq.

168. ἔχετο . . . πνοιῇ ἔχουσ'; cf. ii. 7, note; *Odys.* viii. 408:

ἔπος δ' εἴ πέρ τι βέβακται  
δεινὸν ἄφαρ τὸ φέροιεν ἀναρπάξασαι ἄελλαι.

Statius, *Achill.* i. 285 'irrita ventosae rapiebant verba procellae'; Quint. Smyrn. xiv. 381:

εὐχῶλαί δ' ἀνέμοισι μίγεν καὶ ἀπόπροθι νηῶν  
μαψιδίως νεφέεσσι καὶ ἡέρι συμφορέοντο.

170. ἐκ πατρός, 'on our father's side.' Aphareus and Tyn-dareus were brothers.



172. νεῖκος . . . ὁμοῖον: *Iliad* iv. 444.

ἔγχεα λούσαι, 'to bathe our spears in blood'; cf. Simonides, 143 τόξα . . . Περσῶν αἵματι λουσάμενα: Callim. iv. 95 ταχινός σε κичήσομαι αἵματι λούσων τόξον ἐμόν.

173. ὅμαιμος ἐμός, 'my kinsman.' Nothing is gained by the conjecture ἐός.

178. ὦλλοι: the survivors of the fight.

181. θεός . . . θήσειν: Homeric; *Iliad* iv. 363 τὰ δὲ πάντα θεοὶ μεταμάνια θεῖεν.

183. ἐς μέσον: cf. v. 83.

184. ὑπ' ἀσπίδος ἀντυγα: cf. Quint. Smyrn. i. 158 δοιοὺς εἶλετ' ἄκοντας ὑπ' ἀσπίδα. The shield is held to guard the body, while the spear shows under its edge.

187. πόνον εἶχον: cf. vii. 139.

εἴ πού τι: cf. Hesiod, *Scut.* 334:

ἐνθα κε γυμνωθέντα σάκευς ὑπὸ δαιδαλέοιο  
ὀφθαλμοῖσιν ἴδης, ἔνθ' οὐτάμεν.

Theocritus may have had in mind the spirited account of the duel in Eurip. *Phoen.* 1356 foll.; cf. *ib.* 1382:

ῥῆσον δὲ λόγχαις· ἀλλ' ὑφίζανον κύκλοις  
ὅπως σίδηρος ἐξολισθάνοι μάτην·  
εἰ δ' ὅμῃ ὑπερσχὸν ἵπτος ἄτερος μάθοι  
λόγχην ἐνώμα στύματι, προφθῆναι θέλων.

190. ἐνί. For ι lengthened in this position cf. *Iliad* x. 254.

191. ἄορ. The singular should be retained against the conjectured ἄορ' (Musurus); cf. vi. 2, note.

192. ἔρωή: the same ending, *Iliad* xvii. 761.

194. ἀκριβῆς ὅμασι: Ap. Rhod. i. 153:

Λυγκεύς δὲ καὶ δρυτάτοις ἐκέκαστο  
ὄμμασιν εἰ ἔτεόν γε πέλει κλέος ἀνέρα κείνον  
ῥηιδίως καὶ νέρθε κατὰ χθονὸς αὐγάεσθαι.

195. φοίνικα δ' ὅσον, 'the point touched but the crimson crest.'

ὅσον, 'just,' a developed meaning of the word. Originally it is used with words expressing distance or amount in a strictly comparative sense; cf. Arist. *Thesm.* 746:

M. πὺς' ἔτη δὲ γέγονε; τρεῖς χῶας ἢ τέτταρας;  
X. σχεδὸν τοσοῦτον χῶσον ἐκ Διονυσίων.

('as much as from the D. to now'); *Iliad* ix. 354 ἀλλ' ὅσον ἐς Σκαιάς τε πύλας καὶ φηγὸν ἕκανε ('as far as to the Scaean gates,' i.e. and no further): cf. Arist. *Vespae* 213 τί οὐκ ἀπεκοιμήθημεν ὅσον ὅσον στίλβην; ('just, just a wink'). So here. From this it acquires the meaning of 'as much and no more,' 'just,' and is used with less definite expression: Theocr. xxv. 73; Ap. Rhod. iv. 1269:

οἴοθι δ' ἄλμῃ  
ἄπλοος εἰλείται γαίης ὕπερ ὅσον ἔχουσα

(‘just covering the land’). So finally ὅσον οὐ (= ‘all but,’ ‘just not’); ὅσον ἤδη, Polyb. ii. 4. 4. Contrast the use noted in l. 45.

196, 197. τοῦ μὲν. Construe τοῦ μὲν ἐπὶ σκαῖον γόνυ φάσγανον φέροντος ἄκρην χεῖρα ἐκόλουσεν.

199. τόθι, ‘where’; Pindar and Alexandrian, not Homer (τόθι τε, Mimmermus, xi. 5). Pindar has τόσσον as relative (N. iv. 8). The Alexandrians use the τ-forms freely: τόσσον, τόφρα, τόθεν, Callim.; τέως, Ap. Rhod.; τότε, Nicander, *Alex.* 608 (al. ὅτε).

201. ὥσε: Pind. N. x. 131 ἐφορμαθεὶς δ’ ἄρ’ ἀκοντι θοῶ ἤλασε Λυγκέος ἐν πλευραῖσι χαλκόν: cf. *Iliad* v. 80.

204. βαρὺς . . . ὕπνος: Vergil, *Aen.* x. 745 ‘olli dura quies oculos et ferreus urget somnus’; *Iliad* v. 82:

τὸν δέ κατ’ ὄσσε  
ἔλλαβε πορφύρεος θάνατος.

205. τὸν ἄλλον (= τὸν ἕτερον, cf. vii. 36): Idas. Laocoossa is the mother of Idas and Lynceus.

207. στήλην . . . ἀναρρήξας: Pind. N. x. 125:

ἔθθεν ἀρπάξαντες ἀγαλμ’ Ἀἰδα, ξεστὸν πέτρον,  
ἐμβαλον στέρῳ Πολυδεύκεος.

211. κεραυνῶ: Pind. *loc. cit.* 132:

Ζεὺς δ’ ἐπ’ Ἴδα πυρφόρον πλά-  
ξε ψολόεντα κεραυνόν.  
ἅμα δ’ ἐκαίοντ’ ἐρῇ-  
μοι χαλεπὰ δ’ ἔρις ἀνθρώποις ὀμλεῖν κρεσσόνων.

212. ἐν ἐλαφρῶ: cf. v. 61, note.

214. χαίρετε: cf. xv. *ad fin.*; xvii. *ad fin.* Theocritus expands somewhat the formal ending to the old Homeric hymns, adding a more elaborate epilogue.

215. δέ τε: cf. i. 83.

πέμπουτε: cf. v. 124.

220. πύργον ἀντῆς, ‘a pillar against the onset.’ For the genitive cf. Soph. *O. T.* 1200 θανάτων πύργος ἀνέστα: Eurip. *Medea* 1322 ἔρυσμα πολεμίας χερός: Pindar, *Ol.* ii. 146, calls Hector Τρῳάας ἄμαχον κίονα.

222. οἶκος ὑπάρχει, ‘as my store supplies’ (ὥς, cf. *Odys.* xxii. 344). Gercke (*Rh. Mus.* 43) would read οἶμος: cf. Bacchyl. v. 31:

ἐμοὶ μυρία παντὰ κέλευθος  
ὑμετέραν ἀρετὰν ὑμνεῖν.

*Id.* xix. 1 πάρεστι μυρία κέλευθος ἀμβροσίων μελέων.

### XXIII.

On authorship see *Introd.* § 2. It is difficult to understand how any critic could attribute this, worst of all poems, to Theocritus. Like xix, xx, xxi, it is preserved only in the Φ group of MSS., and the text is exceedingly corrupt.

1. πολύφιλος, 'love-sick.' φίλτρον in late poets = love; Moschus, vii. 8 ποταμὸν διὰ φίλτρον ἔρωσ ἐδίδαξε κολυμβήν.

2. οὐκέθ' ὁμοίω. The force of οἶκέτι is 'up to a certain point he was good, beyond that no longer . . .': cf. Hesiod, *Scut.* 50 διδυμάονε γείνατο παῖδε οὐκέθ' ὁμᾶ φρονέοντε (Paley, *ad loc.*). Meineke compares Menander (*Frag. Com.* iv. p. 164):

τὰ δυσχερῇ τε καὶ τὰ λυπήσοντά σε  
ὄρῃς ἐν αὐτῷ τὰ δ' ἀγάθ' οὐκέτι βλέπεις.

The line may be an imitation of Bion, x. (Herm.) 4 ἄγριον ἄσποργον μορφᾷ νόον οὐδὲν ὁμοῖον.

5. ποτικάρδια: adjunct. for adverbial expression; 'in the heart.'

7. τῶν πυρσῶν, 'love's fires'; Musaeus, 90 πυρσὸς ἐρώτων.  
ἀμάρυγμα, 'quiver.'

8. ῥοδόμαλον (Vulg.) is a doubtful word, whether we take it as 'a rosy apple' (i.e. presents), or 'rosy cheeks.' ῥόδα μάλων (Ahrens) neatly completes the description, 'there was no quiver of the lip, or bright flash of the eye, or roses blushing on the cheek.' Cf. Bion, i. 11 καὶ τὸ ῥόδον φεύγει τῷ χεῖλεος.

10, 11. Cf. Callim. vi. 50:

τὰν δ' ἄρ' ὑποβλέψας χαλεπώτερον ἢ ἐκυναγὸν  
ᾤρεσιν ἐν Τμάροισιν ὑποβλέπει ἄνδρα Λαίνα.

The subjunctive ὑποπτεύῃσι is used in simile according to Homeric syntax; Monro, *H. G.* § 285. 3 (a); *Iliad* v. 161.

11. οὕτως πάντ' ἐποίει, 'so he acted in all things towards the man'; but this can hardly be right. πάντα ποιεῖν = to leave nothing undone. The sense would require οὕτως εἶχε. No satisfactory emendation has been proposed (οὕτω ὑπόπτευν πάντα βροτόν, Graefe; παπταίνει ποτιῶν βροτόν, Keibel; ἀντῶπει ποτί, Meineke; ? οὕτως πάντ' ἐνδοί ποτί, 'so was he minded in all things').

12. εἶχε γὰρ ὄγκον, 'for he possessed self-conceit'; cf. ὁ τῶν ὑπεροπτικῶν ὄγκος, Isocr. 8 d. The MSS. εἶχεν ἀνάγκαν could only mean 'he suffered constraint,' and is senseless. Meineke, followed by subsequent editors, reads βλέπος εἶχον ἀνάγκας, hardly translatable. Ahrens commends this because the translation of Divus (1539) has 'oculi gravem visum habebant necessitate,' and Ahrens held that Divus used a now lost MS. of good character: but see Hiller, *Beitr.* p. 15, note 3. Divus obviously took βλέπον as a noun and made what he could of ἀνάγκαν (εἶποτ' ἀπάντη, Fritzsche). ὄγκον prepares the way for χολᾷ in l. 13.

13, 14. 'His colour fled clothed in angry insult.'

τὰς ὀργὰς is defining genitive.

περικείμενος: *vid.* Liddell and Scott; and add *A. Pal.* xi. 38 πῖνε καὶ ἔσθιε καὶ περικεῖσο ἄνθρα.

15. Cf. *A. Pal.* v. 255:

ὕβρις ἔρωτας ἔλυσε· μάτην ὅδε μῦθος ἀλάται·  
ὕβρις ἐμὴν ἐρέθει μᾶλλον ἐρωμανίην.

16. Apparently imitated by Ovid, *Met.* xiv. 701:

‘Postquam ratione furorem  
Vincere non potuit supplex ad limina venit’;

and *ib.* 716:

‘Non tulit impatiens longi tormenta doloris  
Iphis et ante fores haec verba novissima dixit.’

21. οὐκέτι πὰρ σέ . . . ἐθέλω, ‘I will not move to *you*’; *sc.* βαδίζειν. Others read γὰρ σε (from Junt.), construing ἐθέλω with direct accus., a late use: *A. Pal.* vii. 98 (Meleager) οὐκ ἐθέλω Χαρίδαμον.

22. λύπης κεχολωμένος, ‘enraged by reason of my grief’ (not ‘propter iniurias tuas’ as Meineke). The genit. λύπης is causal as τῆσδ’ ἀπάτης κοτέων, *Iliad* iv. 168 (Krüger, ii. 47. 21).

ἀλλὰ βαδίζω, ‘but I go where the story holds there is a common road (of death), where there is that medicine for love—forgetfulness.’

24. φάρμακον; *cf.* *A. Pal.* v. 220 φάρμακον ἀμφοτέροις ξίφος ἔσσεται.

26. χόλον: referring back to l. 22 κεχολωμένος. The Juntine reading πόθον has been too readily accepted.

31. Haupt rejects this line and the preceding. The couplet is certainly a mere tautology of ll. 28, 29. The expression of the lines is clumsy at the best: ‘White is the lily, it fades when it falls (droops?); white is the snow, and melts when it has sprinkled’ (πάσσω). For the meaningless παχθῇ of l. 31 Boissonade conjectures φλεγχθῇ; J. A. Hartung πίπτῃ with ἐπανθῇ in l. 30, ‘alii alia.’ The line seems to be modelled on *Odys.* xix. 206 χιῶν ἦντ’ Εὖρος κατέτηξεν ἐπὶν Ζέφυρος καταχευῇ.

33. δπανίκα . . . φιλάσεις: *cf.* xxiv. 85.

38. ἐπισπένσας: *A. Pal.* viii. 192 ἀλλ’ ἐρέω γε δάκρυ’ ἐπισπένδων: *ib.* vii. 220.

40. τὸ δ’ αὖ πύματόν με φίλασον: from Bion, i. 45.

42. οὐ δύναμαι λυπεῖν σε, ‘I cannot vex you; you will reconcile me with your kiss.’ A syllable is lost in the MSS.: Paley’s λυπεῖν is perhaps the best of many conjectures; Ahrens’ σίνειν would be a perfect emendation if the active voice for σίνομαι were ever found, CINEIN by haplography becoming ΕΙΝ. μισεῖν (Madvig) is also possible.

43. χῶμα δέ . . . , ‘and pile me up some mound that shall hide my love.’ κοίλανον (the Vulgate lectio) is quite absurd. Possibly κήδενε τό is the original; *vid. crit. note*. The corruption οι—η is common in late texts, the two sounds being pronounced alike. The text of Theocritus affords a good number of cases of this itacism and consequent corruption; *vid.* xxiii. 16; v. 129 κέονται, p; κέοντι, k; καίοντι, c: xxv. 80 εἰ οἱ—εἴη, c: xxiii. 52 ἐκοίλισεν, Φ.

44. There is possibly an imitation of this passage in Charito, *E.* x; Chaereas, about to hang himself, *loquitur*: αἰτοῦμαί σε χάριν τελευταίαν· ὅταν ἀποθάνω πρόσελθε μοι τῷ νεκρῷ καὶ εἰ μὲν δύνασαι κλαῦσον, εἰπέ δὲ προσκύψασα τῇ στήλῃ· οἶχῃ Χαίρεά νῦν ἀληθῶς.

47. ὀδοιπόρε. Addresses to the passer-by are of constant occurrence in Greek sepulchral inscriptions; Theocr. *Epig.* ix. 19; *A. Pal.* vii. 452, &c.

49, 50. λίθον εἶλκεν, κ.τ.λ., 'he dragged a stone and leaning it—the dreadful stone—against the wall, high as the middle of the doorway, fastened therefrom the fine cord, and placed the noose about his neck.'

οὐδῶν: properly the threshold, here the doorposts and lintel.

ἀπ' αὐτῶν: sc. οὐδῶν.

ἄπτετο: cf. *Odyss.* xi. 278 ἀψαμένη βρόχον αἰπὺν ἀφ' ὑψηλοῦ μελάθρου.

[For λίθον in l. 50 Ahrens conjectures λίνον, unnecessary. For ἀπ' αὐτῶν or ἀπ' αὐτοῦ, Voss ἄνωθεν.]

54. οὐδ' ἐλυγίχθη: so one MS. corrected; ἐτυλίχθη, Φ; neither is very likely. ? στυφελίχθη, 'was amazed'; Nicet. *Eugen.* v. 286 ἐστυφελίχθη τῇ θέᾳ τοῦ σατράπου.

55. νέον φόνον: 'caedes modo patrata' (Wuestemann).

ἀλλ' ἐπὶ νεκρῷ εἶματα, κ.τ.λ. Paley keeps this, and explains 'defiled his robes by touching the corpse'; so Wuestemann. But it is not the garment but the man that is defiled by such contact, and the text is undoubtedly corrupt. Meineke conjectures οὐδ' ἐπὶ . . . κάλ' ἐπίαλεν, referring to v. 39 (possibly ἐπὶ νεκρῷ αἵματι πᾶς ἐμιάινει).

57. ἐπεμαίετο, 'made for'; ὀρέων ἐπεμαίετο, Aratus, 127.

58. τὸν θεόν: sc. Ἐρως, i.e. a statue of the god standing by the bath.

59. ἵστατο, 'he stood on the stone base looking to the water.' The construction is defended by *Iliad* xiv. 154 στᾶς ἐξ Οὐλύμποιο ἀπὸ ρίου, 'standing looking from Olympus'; *Soph. Antig.* 411 καθήμεθ' ἄκρων ἐκ πάγων ὑπήγμευ.

## XXIV.

This poem narrates the story of the infant Heracles strangling the serpents which were sent by Hera to destroy him. As in the other narrative poems the setting is domestic rather than heroic (see *Introd.* p. 29; Legrand, *Étude*, p. 185). The story was well known in literature (cf. Pindar, *N.* i), and supplies a frequent subject to art. The device of Heracles and the serpents appears on the coins of (1) Thebes; (2) the alliance of Samos, Ephesus, Rhodes, Cnidus, &c.; (3) Croton and the South Italian league; cf. note on *Id.* iv. 32. In painting the best known is a fresco of Pompeii; on the right is Zeus; in the centre Alcmena, terror-struck; on the left a slave; Heracles is a well-grown child, and is represented not in his cradle but kneeling (see *Journ. Hellen. Studies*, vol. xvi. p. 143 sqq.). There was a painting by Zeuxis on the same subject, Pliny, *N. H.* xxxv. 63 'magnificus est et Iuppiter eius in throno adstantibus deis et Hercules infans dracones strangulans, Alcmena matre coram parente et Amphitryone.' The dialect, Doric with a few Epic forms intermixed (πόκα 1, φάμενα 10,



ἄμος 11, &c.; but τοὺς 10 not τῶς, &c.). On authenticity see Introd. § 3.

4. Πτερελάου: king of the island Taphos. He was destined to be deathless so long as he kept from hurt his strange gold hair, but being robbed of this by his daughter Comaetho—the Delilah of the story—fell an easy victim to Amphitryo in war.

6. ἀπτομένα . . . κεφαλᾶς, 'laying her hand on their heads.'

7. ἐγέρσιμον ὕπνον, 'sleep to wake again'; contrast iii. 49, and εὖ μάλα μακρὸν ἀτέρμονα νήγρετον ὕπνον (*Epit. Bion.*). Observe the beautiful melody of these three lines; the crooning sound of the open vowel in the first two, the rounded refrain of the last with its repeated ὀλβιοι and rhyming halves.

9. ἄω is accus. of 'motion to'; cf. i. 140.

11. ἄμος δέ, 'when the Bear swings to his midnight setting opposite to Orion, who just shows his mighty shoulder in the sky.' Orion's shoulder is just above the horizon at midnight in the middle of September (in Lat. 35° N.); cf. Aratus, 584:

ὥς οἱ μὲν (Corona, Piscis, Bootes) δύνουσιν, ὃ δ' ἀντίος  
οὐδὲν ἀεικῆς  
ἀλλ' εὖ μὲν ζώνῃ εὖ δ' ἀμφοτέροισι φαινὸς  
ἰμοῖς Ὀρίων ξιφεύς γε μὲν ἴφι πεποιθώς,  
πάντα φέρων ποταμὸν κέραος παρατείνεται ἄλλου.

Where Aratus is speaking of the cosmical setting of Corona in June-July.

12. κατὰ; cf. i. 30; Herod. i. 76 κατὰ Σινώπην πόλιν (over against).

14. ὑπό, 'bristling with the motion of their azure coils.' Join ὑπό with σπείραισι not with ὥρσεν as tmesis. ὑπό with the dative is used instead of the simple dative to express 'under the power of,' 'under the influence of'; and so instead of the dative of means, cf. Ap. Rhod. iii. 3 ἐς Ἴωλκὸν ἀνήγαγε κῶας Ἰήσων Μηδείης ὑπ' ἔρωτι. The whole description follows Pindar, N. i. 59:

καὶ βασίλεια θεῶν  
σπερχθεῖσα θυμῷ πέμπε δράκοντας ἄφαρ'  
τοὶ μὲν οἰχθεῖσάν πυλᾶν  
εἰς θαλάμου μυχὸν εὐρὺν ἔβαν, τέκ-  
νοισιν ὠκείας γνάθους  
ἀμφελίξασθαι μεμαῶτες· ὃ δ' ὀρ-  
θὸν μὲν ἀντεινεν κᾶρα, πειρᾶτο δὲ πρῶτον μάχας,  
δισσαῖσι δοιοὺς αὐχένων  
μάρψαις ἀφύκτοις χερσὶν ἑαῖς ὄφιας'  
ἀγχομένοις δὲ χρόνος  
ψυχὰς ἀπέπνευσεν μελέων ἀφάτων.  
ἐκ δ' ἄρ' ἀτλατον βέλος  
πλᾶξε γυναικάς, ὅσαι τύχον Ἀλκμή-  
νας ἀρήγοισαι λέχει  
καὶ γὰρ αὐτά, ποσσὶν ἄπεπλος ὀρούσ-  
αις· ἀπὸ στρωμνᾶς, ὅμως ἄμυνεν ὕβριν κνωδάλων.

ἐν χερὶ δ' Ἀμφιτρύων κολεοῦ γυ-  
μνὸν τινάσσω φάσγανον  
ἔκετ' ὀξείαις ἀνίαισι τυπείς.

15. κοῖλα. Paley understands 'postes qui latebras serpentibus prae-buerunt,' but the serpents in question are at least big pythons. It seems better to change the feeble οἶκον of l. 16 to εἶκον (Stadtmüller), and explain κοῖλα as Soph. *O. T.* 1262 ἐκλινε κοῖλα κληῖθρα. Tr. 'where the posts gave way and bent inwards.' The huge snakes do not come through an open door—as in Pindar's narrative—but force their way in.

16. ἀπειλήσασα, 'threatening that they should eat.'

18. κακὸν πῦρ. Bacchyl. 9 has ξανθοδερκῆς, of a snake; cf. Hesiod, *Theog.* 826 (of Typhoeus) ἐκ δὲ οἱ ὄσσαν θεσπεσίης κεφαλῇσιν ὑπ' ὀφρύσι πῦρ ἀμάρυσσε.

22. φάος: cf. v. 39.

23. ὅπως, 'when he saw.' There are isolated instances of this use in Homer, *Odys.* xxii. 22 τοὶ δ' ὁμάδησαν μνηστῆρες κατὰ δώμαθ', ὅπως ἴδον ἄνδρα πεσόντα. It is common in Herodotus; cf. also Callim. *Dian.* 51 ὅπως ἴδεν αἰνὰ πέλωρα.

26. ἐναντίος, 'facing the snakes'; 'standing up to them' as we might say.

31. ὑπὸ τροφῷ, 'that never cried while nursed.'

ὑπό, 'under the power of'; cf. xxii. 159; Ap. Rhod. i. 270 ὑπὸ μητρὶνῃ βίστον βαρὺν ἡγηλάζει.

32. ἀκάνθας belongs both to διέλυνον and μογέοιεν, 'loosening their coils in their agony'; cf. Ap. Rhod. iv. 150:

αὐτὰρ ὃ γ' ἤδη  
οἴμῃ θελγόμενος δολιχὴν ἀνελύειτ' ἀκανθὰν  
γηγενέος σπείρης μήκυνε δὲ μυρία κύκλα.

34, 35. The speech of Alcmena is introduced abruptly without any prefatory καὶ φάτο μῦθον or the like; cf. l. 48. Alhrens' ἐπέκραγε is an unnecessary change for ἐπέγρετο. The v. l. ἐπέδραμε (MS. c)—strangely adopted by Ziegler—is worthless.

36. ἄνστα = ἀνάστηθι (Krüger, ii. 36. i. 11); cf. παράστα = παράστηθι, Menander.

θείης: Epic subjunct. 2 aor., Krüger, ii. 36. i. 7.

ἰοῖς = τεοῖς (σοῖς).

38. ὅτι νυκτός, 'that it is the dead hour of night, while the walls stand clear with light, as it were in the brilliant dawn'; cf. *Odys.* xix. 37. The house is filled with a strange unnatural light, presaging some miraculous event.

ἄωρι: cf. xi. 40; sc. ἐστί: cf. τρίχα νυκτὸς ξην, ὅψε ἦν τῆς ἡμέρας, &c.

39. ἡριγενείας: gen. of time. The word is an adjectival epithet of ἡώς in Homer, except only *Odys.* xxiii. 347 (χρυσόθρονον ἡριγένειαν ὤρσεν). It appears as a substantive in Ap. Rhod. iii. 823, and frequently in later poets.

καθαρᾶς: cf. Aratus, 469:

νυκτὸς καθαρᾶς ὅτε πάντας ἀγανοὺς  
ἀστέρας ἀνθρώποις ἐπιδείκνυται οὐρανὴ νύξ.

40. νεώτερον, 'something strange.'

42. μετὰ ξίφος, 'to get his sword.'

ὅ οἱ: cf. the scansion of *Iliad* xxii. 307 τό οἱ ὑπὸ λαπάρην τέτατο μέγα τε στιβαρόν τε: *Odys.* ix. 398; xxi. 136. The line resembles closely Antimachus, *frag.* 74 τό ῥά οἱ ἀγχιλεχὲς κρέματο περὶ πᾶσσαλον αἰεῖ.

47. δμῶας, κ.τ.λ. Note here as at the beginning of the poem how homely the description of Theocritus is as compared with Pindar (above on l. 14). Theocritus' heroes would hardly let you believe that they belong to that past which was never present. In Theocritus the sleepy, snoring servants are hardly roused by the master (αὐτός) and the mill-slave, and then come crowding in a throng of frightened domestics; for Pindar there must come at this moment of the adventure Κάδμειων ἀγοὶ χαλκίοις σὺν ὅπλοις δραμόντες.

For ἐκφυσῶντας cf. Verg. *Aen.* ix. 326 'toto proflabat pectore somnibus,' where Servius has 'periphrasis est ne verbo humili stertentum dicat'; here the 'humile verbum' is not intended to be concealed.

48. ὅτι θάσσον: Arist. *Probl.* 866 a 25 ὅπως ὅτι θερμότερος ᾗ.

51. μύλαις ἔπι: cf. *Odys.* xx. 105:

φήμην δ' ἐξ οἴκοιο γυνὴ προέηκεν ἀλετρὶς  
πλησίον, ἐνθ' ἄρα οἱ μύλαι εἶατο ποιμένι λαῶν.

l. 49 has a Homeric ending (*Odys.* xxi. 47); l. 52 resembles *Iliad* xviii. 525 οἱ δὲ τάχα προγένοντο.

56. συμπλήγδην: apparently = 'in panic' not 'conplotis manibus' (see Meineke's note)—a new word, but formed like ἐμπλήγδην (*Odys.* xx. 132). Similar words in -δην, -δα, -δόν are coined with great frequency in the poets: ἀναμίγδην, ἀνάμυδα, ἐμπελάδην, δράγδην, ἰληδόν (for Homeric ἰλαδόν), ἑλκηδόν, &c.

57. δεικανάασκεν, 'showed'; *vid.* Liddell and Scott.

58. κουροσύνα: a new coinage of the Alexandrian poets.

60. βάλε: Callim. *Del.* 265 ἀπ' οὐδεὸς εἴλεο παῖδα ἐν δ' ἐβάλεν κόλποισιν.

61. ξηρόν ὑπαὶ δέιους, 'paralyzed with fear'; Arist. *Lysist.* 385 ἀλλ' αὐδὸς εἰμ' ἤδη τρέμων.

ὑπαὶ δέιους: cf. *A. Pal.* vi. 220 ἀνανδὸς ἔμεινε δέιους ὕπο.

ἀκρόχλοον, 'deadly pale.'

64. τρίτον: the third cock-crow. 'Noctis enim tempus quemadmodum in tres partes erat divisum, ita tertia pars, quae a gallicinio (ἀλεκτοροφωνία) nomen habebat, in tres particulas erat subdivisa. Sic Id. xviii. 56 ὁ πρῶτος αἰδὸς de primo gallicinio ponitur indicatque primum mane' (Wuestemann).

65. Τειρεσίαν: cf. Pind. *N.* i. 90:

γείτονα δ' ἐκκάλεσεν  
(Amphitryon) Διὸς ὑψίστου προφάταν ἔξοχον,  
ὀρθόμαντιν Τειρεσίαν· ὃ δὲ οἱ φράζε καὶ παντὶ  
στρατῶ, ποίαις ὀμλήσει τύχαις, κ.τ.λ.

67. ἐμελλεν: the imperfect is correct here. Oratio Recta would use ἔμελλε—a thing is fixed from of old in destiny—not μέλλει. *Odys.* ii. 156 ὥρμηναν δ' ἀνὰ θυμὸν ἅ περ τελέεσθαι ἐμελλον: Arist. *Vesp.* 460 ἀρ' ἐμέλλομέν ποθ' ὑμᾶς ἀποσοβήσειν τῷ χρόνῳ.

69. αἰδόμενος: *Odys.* iv. 326:

μηδέ τί μ' αἰδόμενος μιλίσσῃ μῆδ' ἐλεαίρων,  
ἀλλ' εὖ μοι κατάλεξον, κ.τ.λ.

καὶ ὥς, 'even thus.' We should expect οὐδ' ὥς as the sentence is negative.

70. κλωστήρος, 'spindle'; *Odys.* vii. 197:

πίσεται ἄσσα οἱ Αἴσα κατὰ Κλωθῆς τε βαρεῖαι  
γεινομένῳ νήσαντο λίνῳ.

*A. Pal.* vii. 14:

ὦ τριέλικτον  
Μοῖραι δινεῦσαι νῆμα κατ' ἡλακάτας.

71. Εὐηρείδα: Teiresias appears by this name in Callim. v. 81. The MS. version of this line is hardly tolerable, though we find such scansion as γεραῖους (Tyrtaeus), ζῆτρεῖον (Heronid.), υἱός (*Odys.*), ἀραῖος as well as οἷός τε, τοῖαυτα, &c. μάντι is an obvious gloss.

φρονέοντα διδάσκω: the emphasis is on the participle; 'thou knowest all I tell thee.'

73. ἀριστοτόκεια: cf. *Megara*, 27 αἰνοτόκεια. The sense there is obviously 'most wretched of mothers,' so here 'noblest of mothers' not 'mother of noblest sons'; Eurip. *Rhes*, 909 ἀριστοτόκειο γέννας, 'noblest of children.' See Kenyon on Bacchyl. xi. 106.

74. μελλόντων δέ, 'and treasure in thy heart the happier turns of fate.'

76, 77. πολλαί, 'many a dame of Greece, while she rubs the soft thread about her knee at eventide, shall sing of Alcmena by name.' The important word is αἰδοῖσαι—the participle.

περὶ γούνατι: cf. *A. Pal.* vii. 726 (Leonidas):

ἡ ῥικνὴ ῥικνοῦ περὶ γούνατος ἄρκιον ἰστῷ  
χειρὶ στρογγύλλουσ' ἡμερόεσσα κρόκη.

The use of κατατρίψοντι (-ουσι) is rather far-fetched, but expresses the careful twisting and rubbing smooth of the thread before weaving, Verg. *Georg.* i. 390 'nocturna carpentes pensa puellae.'

79. ἐς οὐρανόν: cf. the prophecy in Pindar, *N.* i. 105:

αὐτὸν μὲν ἐν εἰράνῃ καμάτων μεγάλων ἐν σχερῷ  
ἀσυχίαν τὸν ἅπαντα χρόνον ποινὰν λαχόντ' ἐξαίρετον  
ὀλβίοις ἐν δώμασι, δεξάμενον θαλαρὰν Ἥβαν ἄκοιτιν  
. . . πὰρ Διὶ Κρονίδᾳ σεμνὸν αἰνήσειν δόμον.

80. ἀπὸ στέρνων πλατύς, 'broad of breast'; cf. xiv. 68.

πλατύς: cf. Simon. *Epig.* 108 οὐ πλατεῖ νικῶν σώματος ἀλλὰ τέχνα.

83. Τραχίνιος: Soph. *Trach.* 1191 sqq.: Bacchyl. xvi.

84. γαμβρός: cf. xviii. 18.

86. ἔσται (ἔτε): cf. xxiii. 34; *Iliad* xiii. 817; *Odys.* xviii. 272. Teiresias seems to prophecy a new golden age on earth as the

result of Heracles' labours; cf. Verg. *Ecl.* iv. 24. The idea is unusual in this connexion, but there is hardly ground for suspecting the verses as an interpolation.

94. εὖ μάλα πᾶσαν: cf. xxv. 19.

95. ὑπερούριον, 'out of the land.' The adjunct. = ὑπὲρ τοὺς ὄρους; cf. xiv. 55, &c.

ἐς πέτρας: the ashes are to be cast on to a desert spot. The 'correction' ῥωγάδος ἐκ makes nonsense.

96. ἀστρεπτος: Verg. *Ecl.* viii. 101:

'Fer cineres, Amarylli, foras rivoque fluenti  
Transque caput iace, nec respexeris.'

Soph. *O. C.* 490:

αἰτοῦ σύ τ' αὐτὸς κεί τις ἄλλος ἀντὶ σοῦ,  
ἄπυστα φωνῶν μηδὲ μηχανῶν βοήν.  
ἔπειτ' ἀφέρπειν ἀστροφος.

Note the use of the *nominative* with the infin. here in command. According to the usual use the *accus.* is employed when the person to whom the command applies is not present in person. As here Quint. Smyrn. xii. 29 λαοὶ δ' ἀπὸ νόσφι νέεσθαι: Hesiod, *Op.* 459 δὴ τότε ἐφορμηθῆναι ὁμῶς δμῶές τε καὶ αὐτός.

98. ἐστεμμένῳ θαλλῷ, 'wreathed with wool'; cf. Soph. *O. T.* 3 ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι.

100. ὥς τελέθουτε, 'that ye may ever be lords over your enemies.' The optative is used in primary sequence as in x. 45 (note)

102. βαρύς: cf. Soph. *O. T.* 17 σὺν γήρᾳ βαρεῖς.

103. νέον φυτόν. The simile is as old as Homer, *Iliad* xviii. 56:

ὁ δ' ἀνέδραμεν ἔρνεϊ ἴσος  
τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὥς γουνῷ ἀλωῆς, κ.τ.λ.

Cf. Quint. Smyrn. vii. 645 ὁ δ' ἄρ' ὦκα θεῶν ἐρικυδέϊ βουλῇ ἔρνος ὅπως ἐριθηλὲς ἀέξετο.

104. κεκλημένος Ἀμφιτρώωνος: Eurip. *H. F.* 31 οὗ ταῦτ' ὄνομα παῖς πατρὸς κεκλημένος. The remainder of the idyll is occupied with a brief account of the training of the young Heracles; it is somewhat bald and has little connexion with the preceding narrative. It is probable that here for once Theocritus yields to the learned tendency of the Alexandrian school, and introduces mythology for mythology's sake alone, especially as the majority of the legends here alluded to are scarcely known elsewhere, or not at all. An additional motive may however be that already noticed; to glorify Heracles as the last ancestor of the house of Ptolemy, and to glorify him by giving him as pupil to a group of heroes.

107. ἐπίσκοπον εἶναι, 'to be a marksman with the arrow'; ἐπίσκοπος is the adjective, *vid.* Liddell and Scott. The genitive stands after it as after ἐπιστήμων or the like (ἀφροδισίων δυσέρωτες, Xen. *Oec.* xii. 13). Most editors now read ἐπὶ σκοπὸν εἶναι ὀιστόν, but this is an unnecessary alteration.

108. ἐκ πατέρων: cf. xvii. 13.



ἀφνειός: with the dative here and xxv. 119, and Hesiod, *Op.* 120; elsewhere with genitive. Eurytus named with Heracles as the greatest of archers in *Odys.* viii. 224 οἷ ῥα καὶ ἀθανάτοισιν ἐρίεσκον περὶ τόξων.

110. εὐμόλπος: MSS. Εὐμόλπος, but 'tres Eumolpos habet Schol. Soph. *O. C.* 1046, quorum nemo erat filius Philammonis. Lege Φιλάμμων εὐμόλπος = *Philam. cantu peritus*, et intellige de Thamyri (*Iliad* ii. 595) Suidas: Φιλάμμων ἕτερος δὲ ἄδουσι Θαμύρου τοῦ Θρακῆος πάτερα γενέσθαι.' Taylor quoted by Briggs.

111. Join ὅσσα ἀπὸ σκελέων σφάλλοντι, 'all the tricks of foot wherewith the nimble Argive wrestlers throw each other in the bout.'

ἀπὸ σκελέων: cf. vii. 6 ἐκ ποδός (note).

ἔδροστρόφοι, 'with a quick twist.' Theophrastus περὶ ὀψιμαθίας καὶ παλαιῶν ἐν τῷ βαλανείῳ πυκνὰ τὴν ἔδραν στρέφειν.

114. πάμμαχοι: Heracles is trained (1) in wrestling; (2) in boxing; (3) in the combined exercises of the Pancratiū; see note on xxii. 66.

116. Φανοτή: of Phanotè or Phanoteia a town of Phocis. This Harpalyceus is not elsewhere known in connexion with Heracles.

120. σύριγγα: Soph. *Electra* 720, describing the chariots coming close round the turning-point of the course (νύσσα):

κεῖνος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων  
ἔχριμπτ' αἰὲ σύριγγα, δεξιὸν τ' ἀνεῖς  
σειραῖον ἵππον εἶργε τὸν προσκείμενον.

Amphitryon appears as a great charioteer in Pindar, *P.* ix. 81.

122. ἐξήρατο: *Odys.* xiii. 137:

ὅς' ἂν οὐδέποτε Τροίης ἐξήρατ' Ὀδυσσεύς,  
εἴπερ ἀπήμων ἦλθε, λαχὼν ἀπὸ ληίδος αἶσαν.

124. διέλυσαν ἱμάντας: 'Commendatur Amphitryonis peritia ea eo quod nondum fractos currus servaverat usque dum lora eorum prae vetustate soluta essent' (Briggs).

125. προβολαῖφ: cf. xxii. 120.

ῶμον: cf. Tyrtæus, ii. 23:

μηρούς τε κνήμας τε κάτω καὶ στέρνα καὶ ὦμους  
ἀσπίδος εὐρείης γαστρὶ καλυψάμενος.

The νῶτον of the MSS. would only be possible if Heracles were pictured retreating like Ajax in *Iliad* xi. 545 (ὄπιθεν δὲ σάκος βάλεν ἐπαβόειον); or the shield was slung on the back when not in use; *Ap. Rhod.* iii. 1320, of Jason ploughing—δ δ' ἄρ' αὖτις ἔλων σάκος ἔνθετο νώτῳ ἐξόπιθεν.

129. Ἴππαλίδας: (1) son of Hippalus; then this Castor is not the brother of Pollux, but another not elsewhere known: (2) ἱππαλίδας is read by some as a by-form of ἱππεύς; then the story of the next two lines does not suit Castor; besides, though we have δραπετίδης = δραπέτης, and a number of comic formations, κλεπτίδης, γραμμοδιδασκαλίδης, &c., ἱππαλίδας would necessitate a form ἵππαλος or ἱπάλης: and there is no such word.

It is best therefore to admit here the existence of Castor son of Hippalus.

138. ἀσφαλῆως . . . κορέσσαι: another homely, if not comic, touch.

ἀσφαλῆως: *A. Pal.* v. 182 χοῦς γὰρ ἐνεῖσι δύο ἀσφαλῆως, 'for certain.'

κορέσσαι: not ἐκόρεσεν as the possibility is regarded as still present; *Odys.* xiii. 86:

ἦ δὲ μάλ' ἀσφαλῆως θέεν ἔμπεδον' οὐδέ κεν ἵρηξ  
κίρκος ὁμαρτήσκειν, ἐλαφρότατος πετεγνῶν.

139. ἐπ' ἄματι: in the day, as opposed to his square meal at evening (δείπνον).

The poem closes abruptly on the picture of the barelegged Heracles, but these abrupt endings are fully in the manner of Theocritus, and not the slightest attention should be paid to the notice of the Juntine edition ἀτελής, or that of Callierges, λείπει τὸ τέλος. See the next idyll, *Megara*, and *Introd.* p. 29.

## XXV.

On this poem see Introduction, p. 29. It falls into three divisions: (1) ll. 1-84 the meeting of Heracles with an old labourer; his inquiry concerning Augeas; their journeying toward the stables. (2) The meeting with Augeas is not described, but we have a sudden transition to the cattle stalls, and description of Heracles felling a bull which attacked him. (3) Another sudden transition, l. 153: Phyleus and Heracles are found going to 'the town,' the reason for the journey is not given. In the course of the walk Heracles tells his companion the story of the Nemean lion.

The title of the poem, Ἡρακλῆς Λεοντοφόνος, is therefore incomplete. The poem rather describes a day in the life of Heracles, ending with his personal narrative. There is no direct evidence that any part of the poem has been lost, or that additions were contemplated by the author; nor is it necessary to hold such a view; the abrupt beginning and transitions leave no obscurity, and are therefore unobjectionable. On the MSS. see *Introd.* pt. C. There are striking diversities of reading due probably to the fact that the original archetype was in places illegible. I have followed the Π tradition generally (cf. Ahrens) save where its readings are due to mere guesswork (e.g. l. 1). The best collation is given by Hiller, *Beiträge*, p. 96; cf. *ib.* p. 47 and 80 foll.

The dialect is Epic; the vocabulary is chiefly Homeric, but contains many words unknown to the old poetry, and not a few ἀπαξ λεγόμενα.

1. The speaker and the question put by him are learned from the labourer's answer, l. 7 sqq.

4. εἰνοδίω, 'the god of the roads.' For this attribute of

Hermes, cf. Soph. *Philoct.* 133 Ἑρμῆς ὁ πέμπων δόλιος ἡγήσαιο νῶν: hence the erection of the statues of Hermes at the street corners.

5. κεχολῶσθαι. Hiller quotes Diphilus (in Athenaeus, 238 F) ἀγνοεῖς ἐν ταῖς ἀραῖς ὃ, τι ἐστὶν εἰ τις μὴ φράσσει' ὀρθῶς δδόν.

9. νάοντος . . . Ἐλισούντος, 'of the flowing Elis.' This was a river of Pisatis (Elis). ἀμφί: adverbial; 'on either side.' Βουπρασίου (l. 11) is in N. Elis. Μήνιου (l. 15) is the stream which Heracles diverted into the stables of Augeas to clean them.

12. χωρὶς . . . σηκοί. The sheepfolds are scattered in the different districts of Elis where the flocks are; the cattle stalls (l. 18) are all together and the herds are massed in one place.

16. θαλέθουσι ποίην. The verb is not causal, but intransitive; and μελ. ποίην is cognate accusative: cf. v. 154; Nonnus, *Dion.* vii. 346 δροσεροῦ λειμῶνος ἀνέβρυν ἀνθεα τοῖχοι ('burst into flower'); Herond. i. 52 ἵουλόν ἀνθεύοντας: Pind. *Ol.* iii. 23 καλὰ δένδρε' ἐθαλλεν χῶρος.

εἰαμεναί, 'meadows.'

18. ἐπὶ δεξιὰ χειρός, 'on thy right'; Isocr. 65 b ἐπὶ τὰδε Φασήλιδος, 'on this side of Phaselis.'

19. εὖ μάλα πᾶσα: xxiv. 94. The stable is all in one place not divided like the sheepfolds.

20. ἐπηγεταναί, 'in close groves.'

23. εὐθύς, 'hard by' of place; cf. Thucyd. vi. 96; vii. 22.

24. πολὺν καὶ ἀθέσφατον: conjoined like μακρὸς καὶ ἀναρίθμητος, Soph. *Ajax* 646; πολλὴ ἀπείρων, *Odys.* xv. 81; πολὺς ὄμβρος ἀθέσφατος, *Iliad* x. 6. See Lobeck in *Ajax*, loc. cit.; and cf. *Idyll* vii. 15, note.

25. τριπόλοις: see xvi. 94, note.

27. οὖρους = ὄρους: the boundaries of the domain. The labourer has been describing the various divisions of Augeas' domain: the sheep lands, the cattle pastures, the corn lands (l. 25), and labourers' cottages. The sense of the present line, 'the boundaries are known by the gardeners (? vine-dressers),' seems to be 'the fourth part of the domain—on the hills about hollow Elis (l. 31) is vineland, with which we here have nothing to do, but only see the labourers when they come to annual festival and wine-treading (ληνοί, cf. vii. 25).' οὖρους ἴσασι therefore is equivalent to ἐν ὄροις οἰκοῦσιν. Meineke gives this sense but reads ναίουσι. Hiller's translation, 'si scire cupis ubi tandem termini ditionis sint interroga fossores'; *hoc est*, 'latissime patent fines,' seems greatly forced and unnatural.

38. κακῶν ἔξ: cf. xxii. 56, note. The line echoes *Iliad* xiv. 472 οὐ μέν μοι κακὸς εἶδεται οὐδὲ κακῶν ἔξ, κ.τ.λ.

40. οἶον: not exclamatory, but = ἐπεὶ τοῖον: cf. xv. 146; *Odys.* xviii. 74:

ἦ τάχα Ἴρος Ἀἶρος ἐπίσπαστον κακὸν ἔξει,  
οἶην ἐκ βακῶν ὁ γέρων ἐπιγουνίδα φαίνει.

*Odys.* iv. 611 αἵματός εἰς ἀγαθοῖο, φίλον τέκος, οἷ' ἀγορεύεις.

For ἐπιπρέπει cf. Pind. *P.* viii. 64 φυᾷ τὸ γενναῖον ἐπιπρέπει ἐκ πατέρων παισὶν λῆμα.

44. ἦγαγεν χρεῖώ: cf. *Odys.* iv. 312.

46. κρίνουσι: *Iliad* xvi. 387 εἰν ἀγορῇ σκολιὰς κρίνωσι θέμιστας. The king with the elders of the people sits in judgement (in *Ap. Rhod.* iv. 1175 Aleinous ἐν χειρὶ σκῆπτρον ἔχεν χρυσοῖο δικασπύλον ᾧ ὑπο λαοὶ ἰθείας ἀνὰ ἄστν διεκρίνοντο θέμιστας—*διεκρίνοντο* is passive—were judged with righteous judgment). In the Homeric age the king would hardly have coadjutors; cf. Hesiod, *Theog.* 85 πάντες ἐς αὐτὸν ὀρώσι διακρίνοντα θέμιστας. 'These θέμιστες refer to men's rights which may have become a subject of dispute and require the decision of an authorized judge' (Paley).

50. ἄλλον, 'for God makes man dependent upon man.' (*Eurip.*) *Rhesus* 106:

ἀλλ' οὐ γὰρ αὐτὸς πάντ' ἐπίστασθαι βροτῶν  
πέφυκεν· ἄλλω δ' ἄλλο πρόσκειται γέρας.

51. δῖος: *Odys.* xiv. 413 δῖος ὕφορβός.

55. βίη Φυλῆος: a well known Homeric periphrasis, *ἱερὴ ἰς Τηλεμάχοιο: ἰς Ὀδυσῆος* (*Iliad* xxiii. 720); βίη Ἡρακλεΐη, l. 154 of this Idyll; *Odys.* xi. 601, &c.

56. ἦμασι πολλοῖς, 'after many days'; as χρόνῳ: διὰ χρόνον, 'after long time.'

58. ὥς που, 'since even kings I take it think their household will be surer for their own care.'

61. ἵνα, 'where.' κεν belongs to the verb.

τέτμοιμεν, 'find.'

66. μὴ τί οἱ, 'lest perchance his word should be out of season, in his fellow's haste.'

67. σπερχομένου: genit. absol. without subject after dative. *Vid. Index.*

οἱ: cf. vii. 25.

68. κύνες: cf. *Odys.* xiv. 29:

ἐξαπίνης δ' Ὀδυσῆα ἶδον κύνες ὑλακόμωροι.  
οἱ μὲν κεκλήγοντες ἐπέδραμον . . .  
ἀλλὰ συβώτης ᾧκα ποσὶ κραιπνοῖσι μετασπῶν  
ἔσσυτ' ἀνὰ πρόθυρον, . . .  
τοὺς μὲν ὁμοκλήσας σεῦεν κύνας ἄλλυδῖς ἄλλον  
πυκνήσιν λιθάδεσσιν.

71. τὸν δὲ γέροντα, 'but fawned about the old man with aimless yelping.'

72. ἀχρεῖον: because the dogs are barking not at any one, as is their proper work, but out of sheer high spirits; cf. *Odys.* xviii. 163 ἀχρεῖον δ' ἐγέλασσε.

περίσσαινον: cf. *Odys.* xvi. 4 Τηλέμαχον δὲ περίσσαινον κύνες ὑλακόμωροι.

κλάζοντε: dual participle with plural subject and verb (more than two being meant); cf. xxv. 137. This use becomes not uncommon in late authors, *Oppian, Cyne.* ii. 165:

οἳ τε λαχνήεντες ἀριπρεπὲς εἶδος ἔχουσι  
ξανθόκομοι βλοσυροὶ θηρῶν μεδέοντε λέοντες.

Aratus, 1023 ὕψὲ βοῶντε κολοιοί. The instances quoted from



Homer are all doubtful, *Iliad* i. 567; v. 487 (a couple are addressed); *vid.* Monro, *Hom. Gram.* 170, 173. Empedocl. *Phys.* 134

73. ἀπὸ χθονὸς ὄσσον, 'just lifting from the ground'; cf. xxii. 195, note.

76. Cf. *Odys.* xiv. 527:

χαῖρε δ' Ὀδυσσεὺς  
ὅττι ῥά οἱ βιότου περικήδετο νόσφιν ἔοντος.

*Odys.* xvii. 200:

τῷ βήτην, σταθμὸν δὲ κύνες καὶ βώτορες ἄνδρες  
ῥύατ' ὀπίσθε μένοντες.

79. ὥς ἐπιμηθές: Liddell and Scott give 'thoughtful,' but this does not suit the context and is doubtful; the word naturally suggests Ἐπιμηθεύς, 'the man who thought when it was too late.' In Herondas, iii. 94 (the only other place where the word is used), Metrotima, after having her boy thrashed, says ἐρέω ἐπιμηθέως τῷ γέροντι, Λάμπρισκε, ἔλθοῦσ' ἐς οἶκον ταῦτα. Bücheler translates 'de industria,' but a better sense is got if we take it to mean 'I will get the boy thrashed first, and tell the old man about it *casually* afterwards.' Here then it will mean 'the dog is quick to fly at any one (l. 80 *sqq.*), but *slow* to *think* whether it be friend or foe.' Recent editors 'emend': ἐπιπειθές, Ahrens; ἐπικηδές, J. A. Hartung; but we evidently want something in contrast to εἰ φρένες ᾗσαν of l. 80, cf. Plato, *Rep.* 376 a ὃν ἂν ἴδῃ ἀγνώτα χαλεπαίνει οὐδὲν δὲ κακὸν προπεπονθώς.

83. ζάκοτον, 'savage.'

ἄρρηνές—apparently an onomatopoeic word—'snarling.'

85. The second episode begins here. Heracles is come to the stalls; the cattle are described coming in thousands over the plain, like the clouds packed and driven by the south-west storm.

87. μετ' αὐλία τε: for scansion cf. *Iliad* xi. 10 μέγα τε δεινόν τε.

μετά, 'into'; cf. vii. 24; *h. hymn Demet.* 338 μετὰ δαίμονας, 'to be among the gods.'

93. ἀριθμὸς οὐδ' ἄνυσις, 'no count nor end.'

ἄνυσις, 'power of ending'; cf. *πρήξις*, *Odys.* x. 202 οὐ πρήξις ἐγίγνετο μυρομένοισιν.

μετά: cf. i. 39.

97. στείνοντο δέ, 'the rich fields were too narrow for the host.'

98. μυκηθμῷ goes with ἐρχομένης, 'as they wound along lowing.' For the structure of the line cf. Hesiod, *Theog.* 157 πάντας ἀποκρύπτασκε (καὶ ἐς φάος οὐκ ἀνίσκε) γαίης ἐν κευθμῶνι: *Odys.* viii. 475 νώτου ἀποπροταμῶν (ἐπὶ δὲ πλείον ἐλέλειπτο) ἀργι-ῖδοντος ἑός.

100. ἔκηλος, 'idle'; a post-Homeric meaning.

103. κωλοπέδας, 'clogs' or 'thongs about the leg' to keep the cow from kicking the pail over.

περισταδὸν ἐγγύς: an instance of the same redundancy of expression as was noted in vii. 142 περὶ πίδακας ἀμφί: xiii. 24 ἀφ' ᾧ τότε: cf. xxv. 147, 126 συνάμα: xi. 65.

105. γάλακτος: partit. genit. after πινέμεναι, cf. ii. 152.

110. βαρύφρωνος, 'deeply pondering.'



112, 113. *θυμὸν* . . . *ἀρηρότα*: a modification of the Homeric *φρεσὶν ἢσιν ἀρηρώς* (*Odys.* x. 553).

115. *οὐ γάρ κεν*, 'for none had counted or thought that so great would be the spoil of one man, no nor of ten besides'; cf. *Odys.* xiv. 96:

*οὐτινι τόσση (ζωῇ)  
ἀνδρῶν ἡρώων οὐτ' ἠπείροιο μελαίνης  
οὐτ' αὐτῆς Ἰθάκης. οὐδὲ ξυνεείκοσι φωτῶν  
ἔστ' ἄφενος τοσσούτον.*

117. *πολύρρηγες*: the wealth is counted in sheep according to the practice of the patriarchal age.

*πάντων ἐκ βασιλῆων*, 'from a line of kings.'

119. *περὶ πάντων*, 'surpassing all men'; a Homeric use of the preposition; cf. *Iliad* v. 325 *Δηϊπύλῳ* . . . *περὶ πάσης τῆν δμολικίης*, &c.

121, 122. *νοῦσος* . . . *αἶτ'*: the relative is here used in the generic plural after singular noun; cf. Eurip. *Orest.* 918 *αὐτουργὸς οἵπερ καὶ μόνοι σώζουσι γῆν*: Id. *Supp.* 867 *φίλοις ἀληθῆς ἦν φίλος παροῦσί τε καὶ μὴ παροῦσιν, ὦν ἀριθμὸς οὐ πολὺς*: *Odys.* v. 438 *κύματος ἔξαναδύς, τὰ τ' ἐρεύγεται ἠπειρόνδε*.

127. *κνήμαργοι*, 'white-legged.' *ἔλικες*, generally taken here to mean 'black' on the strength of Hesychius' assurance *ἐλιξ μέλας*. In Homer *ἔλικες βοῦς* means either 'with rolling gait' or 'with twisted horns.' In Hesiod, *Theog.* 298 *ἐλικώπιδα νύμφην* may be 'black-eyed maiden.' Black obviously suits the context here.

131. *ἀργησταί*, 'white'; cf. Ap. Rhod. iv. 974 of the oxen of Helios, *οὐδέ τις ἦεν κυανέη μετὰ τῇσι δέμας, πᾶσαι δὲ γάλακτι εἰδόμεναι χρυσέοισι κεράσσι κυδιάσσκον*.

134. *προγενοῖατο* (*προγένοιοντο*): optative of general time in historic sequence.

137. *λείσσουντε*: dual for plural; see above, l. 72. For the phrase cf. *Odys.* ii. 152 *ὄσσουντο δ' ὄλεθρον*: Eurip. *Alcest.* 773 *τί σμενδὸν καὶ πεφροντικὸς βλέπεις*;

138. *σθένει ᾧ*: *Iliad* v. 71 *πόσει ᾧ*: xvi. 542 *σθένει ᾧ*, &c.

142. *χαροποῖο*, 'tawny.'

145. *ἐδράξατο* . . . *κέραος*, 'gripped him by the left horn'; cf. iv. 36.

148. *ῶμφ*, 'throwing the weight of his shoulder on the thrust'; cf. xxii. 124.

149. *μῶν*, 'the muscle'; cf. xxii. 48. The passage seems to be imitated by Quint. Smyrn. vi. 236:

*ἀπόπροθι δ' ἔπλετο ταῖρος  
πύρπνοος ὃν βα καὶ αὐτὸν ἀμαιμάκετόν περ ἔόντα  
γνάμπτε βίη κρατεροῖο κεράατος· οἱ δὲ οἱ ἄμφω  
ἀκάματοι μῶνες ἐρειδομένοιο τέταντο.*

153. Here the poet passes to the third episode. Phyleus tells Heracles how a man of Achaea had come among them with a wondrous tale of the killing of the Nemean lion by an unknown hero; surely the unknown can be no one than Phyleus' present companion. Is it so, and will he tell how the deed was done? Heracles acknowledges his identity, and tells

in a modest but spirited narrative how he slew the beast. The transition is as abrupt as at 84, and we are left to supply a number of details at our pleasure.

154. **ἔστιχέτην**: note that while in Homer the dual never has the augment, later Epic adds it.

155. The two had left the stalls by a narrow path through the vineyards where there was not room for both to walk abreast. Phyleus therefore defers his questioning until they reach the broader road (*λαοφόρος κέλευθος*).

**ὅθι** is answered by **τῇ μιν ἄρα**, 159.

156-158. **ἔξανύσαντες**, 'when they had reached the end.

**ἀμπελεών**: a rarer form for **ἀμπελών**.

**χλωρά θέουσα**, 'a line of green among the trees.' *χλωρά* is cognate accus. (=adverb). So Hesiod, *Scut.* 147 **ὀδόντες λευκὰ θέοντες**: **ποίη** λευκὰ θέουσαν, Herod. *Att.* v. 24: **ποταμοὶ κελαδεῖνὰ ῥέοντες**, Ap. Rhod. iii. 532 (see Lobeck on *Ajax*, p. 71 sqq.). I have altered Meineke's *θεούση* to *θέουσα* since the greenness of the wood would not make the path less clear. Theocritus surely means a narrow *grass-growth* path, scarcely distinguishable in the green wood. Ap. Rhod. i. 546 **ἐλευκαίνοντο κέλευθοι ἀτραπὸς ὡς χλοεροῖο διειδομένη πεδίοιο**.

162, 163. The reading of these lines as it stands in the MSS., though awkward, is not incapable of defence. Tr. 'But now, as it were, am I giving mind to a tale which long time since I heard of thee' (lit. having heard a tale of thee long ago I am now as it were giving mind to it). **ὥσει περ** qualifies **ἐνὶ φρεσὶ βάλλομαι**, and gives a hesitating tone to the assertion. He is not quite certain yet of the correctness of his conclusion; **ὥσει περ** therefore = 'quasi,' and **βάλλομαι** remains the main verb. In 162 join **πάλαι πάγχυ**. **σφετέρῃσι** here = **ἐμαῖς**.

**ἐνὶ φρεσὶ**: cf. *Ilia* i. 297 **ἄλλο δέ τοι ἔρέω, σὸν δ' ἐνὶ φρεσὶ βάλλεο σῆσι**.

164. **ὥς μέσος ἀκμῆς**, 'in the middle of his prime.' For the genitive cf. Herod. i. 170 **Τέων γὰρ εἶναι μέσον τῆς Ἰωνίης**: St. Matt. xiv. 24 **τὸ δὲ πλοῖον ἦδη μέσον τῆς θαλάσσης ἦν**, 'in the midst of the sea.' More usually the genitive denotes the extremes between which a thing lies, not the whole in which a central point is taken. [Similar are Anacreont. xii. 16 **μέσος δὲ καρδίας μεν ἔδυε**: *Ilia* vi. 118 **πυμάτη θέεν ἀσπίδος ὀμφαλοέσσης**.]

168. **αἰνολέοντα** = **αἰνὸν λέοντα**: cf. xxiv. 73, note. So **μουνολέων** (Leonidas, 65) = **μόνος λέων**: **μονόλυκος**, Aratus; **αἰνόλυκος**, A. Pal. vii. 550.

178. **εἴτ' ἐτύμως**. This clause depends on **ἵνα γνῶω**. The following **εἰ σύγ' ἐκείνος** depends on **εἴπ' ἄγε**.

179. **ἀκουόντεσσιν** = **ἀκούουσι**: cf. v. 16; *Odys.* i. 352; xii. 311 **κλαιόντεσσι**. The form is especially common in Pindar.

180. **οὐξ ἔλϊκεθεν**: cf. xxii. 11. Note that Theocritus even in the Epic idylls uses the article in the post-Homeric manner.

183. **Ἀπίδα**: Peloponnesus; **Ἀπία γῆ**, Aesch. *Ag.* 257.

187, 188. 'And some said he told them traveller's tales, scattering the words of an idle tongue among the throng.'

**χαρίζομενον**: cf. Eurip. *Orest.* 1514 **δελία γλώσση χαρίζει τάνδον οὐχ οὕτω φρονῶν**: Hesiod, *Op.* 709 **ψεύδεσθαι γλώσσης χάριν**: *Odys.* xiv. 365 **μαψιδίως ψεύδεσθαι**.

194. κατὰ στάθμην, 'aright,' *Odys.* v. 245 ἐπὶ στάθμην ἴθυνεν.

195. τὰ ἕκαστα : *Iliad* xi. 706 and often.

τοῦδε πελώρου : the genitive depends loosely on τὰ ἕκαστα, all the circumstance concerning this monster.

196. λελίησαι. Homer has the participle only λελιμένος : we find not infrequently in the Alexandrians verbs used in parts in which they are defective in earlier writers. Thus Ap. Rhod. i. 765 has ἀκέως (as if from ἀκέω, cf. Homeric ἀκέων) : Nicand. *Alex.* 13 πνυθείης (akin to πεπνυμένος).

197. νόσφιν γ' ἧ, 'save only whence he came.' νοσφιν ἧ does not occur elsewhere.

200. ἱρῶν μνήσαντα, 'in wrath with us for (neglect of) sacrifice.' The genitive stands after verbs expressing emotion—anger, envy, or the like.

Φορωνείδῃσιν : Meineke quotes Steph. Byzant. λέγονται δὲ Ἀργεῖοι πατρωνυμικῶς—Ἡρακλείδαι, πρὸ δ' Ἡρακλέους Περσείδαι, πρὸ Περσεύς δὲ Λυγκεῖδαι, πρὸ δὲ Λυγκέως Δαναῖδαι πρὸ δὲ Δαναοῦ καὶ Φορωνεῖδαι.

201. ποταμὸς ὥς : the syllable before ὥς is lengthened in Epic verse, Callim. *Del.* 193 ἀνθέρικος ὥς, &c.

πισῆας (πισεύς), 'dwellers in the meadows,' 'lowlanders.' The word is a new formation from πίσος : cf. σταδιεύς (στάδιον), ἀλωεύς (Alexandrian writers) from ἀλωά.

202. Βεμβναιούς : Βεμβίνα κώμη τῆς Νεμέας, ὁ πολίτης Βεμβνίτης . . . Πανύσις ἐν Ἡρακλείας πρώτῃ δέρμα δὲ θήρειον Βεμβνιῆταο λέοντος, Steph. Byzant.

203. ἀγχόμοροι (governing ἔθεν), 'nigh on his borders.' The word is simply a more picturesque form for ἀγχι, being formed from ἀγχι and ὅμορος : cf. ἀγχουρος, προσόμορος, ἀγχίδομοι (see Hiller, *Beiträge*, p. 81). In the MS. reading the lengthening of the syllable (ναῖον) in the fourth arsis is unusual except when the verse has *weak* caesura.

For παθόντες we should have πάσχοντες.

206. ὑγρόν, 'supple'; cf. i. 55.

208. αὐτόφλοιον, 'with its bark complete'; = αὐτῷ τῷ φλοίῳ, a good example of the flexibility of the Greek compound adjective. Cf. the word αὐτοβοεῖ : αὐτόξυλον, Soph. *Phil.* 35 (=made of wood alone).

211. ὅτι λῖς : the ι is lengthened before the liquid -λ- according to Epic use ; cf. xxii. 121 ; xxv. 241, 73, 257 ; xi. 45 ; *Odys.* i. 56 αἰεὶ δὲ μαλακοῖσι, &c.

213. νευρεῖν : a collateral form for νευρή : cf. ἐγχείη. Oppian has οὐραίη for οὐρή (*Hal.* v. 479). So we find καρχαρόδων (xxiv. 87) ; μελεδωνεύς (xxiv. 106) ; ἀμυχμόν (xxiv. 126) ; κηδεμονεύς (Ap. Rhod.) for κηδεμών, &c.

215. εἴ . . . ἔσαθρήσαιμι, 'if haply I might see him'; cf. *Iliad* xiii. 760 φοῖτα . . . διζήμενος εἴ που ἐφεύροι : Ap. Rhod. iii. 113 βῆ ῥ' ἵμεν εἴ μιν ἐφεύροι, &c. : Sonnenschein, *Syntax*, § 357.

216. ἤματος, 'it was now midday, and nowhere could I mark his tracks nor hear his roar.' οὐδέ πῃ ἀθρήσαι δυνάμην, *Odys.* xii. 232. The reading οὐδ' ὅπῃ is indefensible here, *pace* Meineke. The sense so yielded, 'I could not mark where his tracks were,' is clumsy, and the order would naturally be φρασθῆναι ἵχνια ὅπῃ.

219. ὄντιν' ἐροίμην, 'whom I could ask.' This use of the

optative is Homeric; *Iliad* ii. 687 οὐ γὰρ ἔην ὅστις σφιν ἐπὶ στίχας ἡγήσαιοτο. In primary sequence Homer uses subjunctive with or without κεν: *Iliad* ix. 165 κλητοὺς ὑπνύνομεν οἳ κε τάχιστα ἔλθοσι: *ib.* xxi. 103 οὐκ ἔσθ' ὅστις θάνατον φύγη. In Attic we should here have the aorist indic. with ἄν: ὄντινα ἡρώτησα ἄν. Cf. Plato, *Phaedo*, *ad init.* οὐδεὶς ἀφίκεται ὅστις ἂν ἡμῖν ἀγγεῖλαι οἶός τ' ᾔην. The abnormal instances in Soph. *Philoct.* 691, 280 ὁρῶν οὐδένα ὅστις ἀρκέσειε, are due to the influence of the deliberative construction οὐχ εἶχον ὅστις ἀρκέσειε.

220. χλωρόν: *Odys.* xi. 43 ἐμὲ δὲ χλωρόν δέος ἦρει: *ib.* xxii. 42.

224 sqq. Imitated from *Odys.* xxii. 401:

εὗρεν ἔπειτ' Ὀδυσῆα μετὰ κταμένοισι νέκυσσιν,  
αἵματι καὶ λύθρῳ πεπαλαγμένον ὥς τε λέοντα,  
ὅς βά τε βεβρωκὼς βοὸς ἔρχεται ἀγραύλοιο·  
πᾶν δ' ἄρα οἱ στῆθός τε παρήϊά τ' ἀμφοτέρωθεν  
αἱματόεντα πέλει, δεινὸς δ' εἰς ὤπα ἰδέσθαι.

228. δεδεγμένος ὀππόθε, 'waiting for his coming.' Theocritus uses δεδεγμένος for the Homeric δέγμενος: *Iliad* ii. 794 δέγμενος ὀππότε ναῦφιν ἀφορμηθεῖεν Ἀχαιοί. The clause ὀππόθ' ἴκοιτο is a prospective time clause (Sonnenschein, *Syntax*, 347).

230. τῆϋσιως, 'in vain'; Bacchyl. v. 81 μὴ ταῦσιον προίει τραχὺν ἐκ χειρῶν διστὸν ψυχαῖσιν ἐπι φθιμένων: *ib.* xiii. 17 οὐ γὰρ δαμασίμβροτος αἰθῶν χαλκὸς ἀπλάτου θέλει πείρειν διὰ σώματος· ἐστρέφθη δ' ὀπίσσω φάσγανον refers like Theocritus to the impossibility of killing the bear with ordinary weapons.

239. ἀνεμῶλιος αὐτῶς: see v. 40 (note).

242. περ' ἰγνύησιν, 'and lashed his tail about his flanks'; *Iliad* xx. 170, of a lion:

οὐρῇ δὲ πλευράς τε καὶ ἰσχία ἀμφοτέρωθεν  
μαστίεται, ἐξ δ' αὐτὸν ἐποτρύνει μαχέσασθαι,  
γλαυκίων δ' ἰθὺς φέρεται μένει, ἦν τινα πέφνη  
ἀνδρῶν, ἣ αὐτὸς φθίεται πρῶτῳ ἐν ὀμίλῳ.

Note the elision of περ(ι), cf. Pind. *Pylh.* iv. 265 διδοῖ ψᾶφον περ' αὐτᾶς, and the verbs περίαχε, περοίχεται.

246. 'And his back bent like a bow as he gathered himself together, sides and flanks, for his spring.'

250. ἔφυγεν: gnomic aorist; 'flies from his hand.'

251. σὺν ὀρμῇ, 'with one bound.' The use of the preposition makes the phrase more picturesque; cf. ii. 136: Soph. *Antig.* 135 μαινομένα σὺν ὀρμῇ: Pind. *N.* x. 48 δρόμῳ σὺν ποδῶν χειρῶν τε νικᾶσαι σθένει.

252. ἄθρόος: cf. xiii. 51.

255. κόρσης, 'swinging the seasoned club over my head'; cf. Eurip. *H. F.* 992 ὑπὲρ κᾶρα βαλὼν ξύλον καθῆκε παιδὸς ἐς ξανθὸν κᾶρα, ἔρρηξε δ' ὀστέα.

258. πρὶν ἔμ' ἰκέσθαι, 'before he reached me.'

260. νευστάζων κεφαλῇ: cf. *Odys.* xviii. 239:

ἦσται νευστάζων κεφαλῇ, μεθύνοντι ζοικῶς,  
οὐδ' ὀρθὸς στήναι δύναται.

Theocr. xxii. 98.



264. *ινίον*: the back of the neck.

*ἤλασα*: with his broken club or with his fist? The reading is however doubtful: *ἤλασα* is given by Π, but Φ has *ἐφθασα προφθάς*, and it is possible that *προφθάς* is wrong, not *ἐφθασα*: and we should substitute such a word as *πνίξας*, or *χρίψας*. C. Hartung conjectures *ἔσπασα προφθάς* which is attractive.

268. *πρὸς δ' οὐδας*, 'and I pinned his hind legs (*πόδας οὐραίους*) firmly to the earth with my heels, and held down his sides with my thighs' (not 'guarded against,' this would require *ἐφυλασσόμεν*). Heracles gets behind the lion, gripping his throat and throttling him, while he holds his back firmly with his knees, and treads on the beast's hind legs.

For *οὐραίους* cf. Aratus, 145 *οὐραίους ὑπὸ γούνασι*.

270. *μέχρι*, 'until I had stretched out his fore-limbs (*βραχίονας*) and lifted him lifeless.'

275. *τμητή*: the syllable remains long in hiatus, as in *Iliad* xxiv. 52 *ἔλκει· οὐ μὴν*, &c.

*οὐδὲ μὲν ἄλλῃ*, 'nor in any way besides.' This is Wordsworth's conjecture for the meaningless *ἔλῃ* of the MSS., but is weak and unsatisfactory. Meineke's *ἤλαφ* is not likely to find supporters. The corruption probably goes deeper than the single word.

276. *ἐπὶ φρεσί*, 'set the thought in my mind'; *Odys.* xviii. 158 *τῇ δ' ἄρ' ἐπὶ φρεσὶ θῆκε θεὰ . . . μνηστήρεσσι φανῆναι*.

277. *αὐτοῖς . . . ὀνύχεσσι*, 'with my nails unaided.'

279. *ἰωχμοῖο* here = 'battle,' a new sense of the word; cf. *ὀξείας ἀντας*, Pind. *N.* 9. 84. The Π reading *ὄφρα μοι εἴη* is hardly right. The rare *ἰωχμοῖο* would never have been substituted for it.

## XXVI.

This poem tells in a few rapid strokes the story of Pentheus, his spying on the mysteries of Bacchus, and death at the hands of the Maenads. The description follows that of Euripides in the *Bacchae* with few unimportant variations. The motif of the poem is hard to determine. Herr Maass, writing in *Hermes*, 1891, holds that the poem was written as a hymn to Bacchus for performance at a Coan festival. The end certainly suits this view (l. 33 *χαῖροι μὲν Διόνυσος, κ.τ.λ.*). Others hold that it is inspired by a painting; in this case the ending lines will express merely the thoughts suggested by the picture. The story was certainly taken as a subject by painters with great frequency, but no existing representation quite tallies with the description here. Lastly it is possible and by far most natural to regard the poem as a simple narrative like *Id.* xxii; the search for ulterior motives is a weakness among critics of the Alexandrian period, and the obvious is set aside too often.



1. **μалоπάρανος**: cf. vii. 117 ὦ μάλοισιν Ἑροντες ἐρευθομένοισιν ὁμοιοι: the word is possibly chosen as an intentional refinement of Hesiod's Ἀγανὴν καλλιπάρηον (Theog. 975). See generally Eurip. *Bacch.* 679:

ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,  
ὧν ἦρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου  
μήτηρ Ἀγανὴ σή, τρίτου δ' Ἰνῶ χοροῦ.

5. κάμον, 'made.'

6. τὼς τρεῖς. The article is used regularly in Greek in mentioning a part or fraction of a larger number already given.

8. εὐφάμως, 'in holy silence'; cf. the use of the verb: εὐφημεῖν χρὴ καξίστασθαι τοῖς ἡμετέροισι χοροῖσιν (Arist. *Frogs* 353). νεοδρέπτων: of new-plucked branches, as described above.

9. ἐθυμάρει, 'was pleased.' Bacchus himself was the founder of the Bacchic worship; see Eurip. *Bacch.* 21:

ἐκεῖ χορεύσας καὶ καταστήσας ἐμὰς  
τελετὰς ἴν' εἶην ἐμφανὲς δαίμων βροτοῖς.

13. ἐτάραξε, 'dashed to pieces all the sacred things' (Hiller); ὄργια includes the altars and sacred vessels, &c. The motive is explained by the following words: τὰ δ' οὐχ ὀρέοντι βέβηλοι ('on which the unhallowed look not').

15. μαίνεται, 'raged'; cf. *Ajax* 81 μεμνηνός ἄνδρα.

μέν τε . . . δέ expresses with the anaphora of μαίνοντο a very close connexion of the two actions; see Liddell and Scott, s. v. μέν B. ii. 3; *Iliad* v. 139 τοῦ μέν τε σθένος ὤρσεν, ἔπειτα δέ τ' οὐ προσαρμύνει: Theocr. xxv. 92.

17. ἐρύσαισαι: Aeolic form of participle, = ἐρύσσασαι.

19. Note the extraordinary abruptness of the style here and in the preceding lines. Each detail of the action is sharply expressed in disjointed sentences, each of a single line or couplet, without any subtle use of conjunction.

22. Compare the account in Eurip. *Bacch.* 1125:

λαβούσα δ' ὠλέναις ἀριστεράν χέρα,  
πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος,  
ἀπεσπάραξεν ὤμον, οὐχ ὑπὸ σθένους,  
ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χερσὶν.  
Ἰνῶ δὲ τὰπὶ θάτερ' ἐξειργάζετο,  
ῥηγνύσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς  
ἐπεῖχε βακχῶν' ἦν δὲ πᾶς ὁμοῦ βοή.

26. πένθημα (Πενθηα): an instance of the fondness of the Greeks for seeing ominous significance in names; Eurip. *Bacch.* 367 Πενθεύς—πένθος: Aesch. *Agam.* 686 Ἑλέαν . . . ἐπεὶ πρεπόντως ἑλένας; ἑλάνδρος, ἐλέπτολις ('Helen ship's Hell, man's Hell, city's Hell'—Browning). So Shakespeare, *Rich. II.* ii. 1 'Old John of Gaunt and gaunt in being old,' though here there is less thought of the name as ominous.

27. οὐκ ἀλέγω, 'I care not, nor let another give heed to him that is hated of Bacchus, nay, not if he suffered a harder fate than this.'

ἀπεχθόμενω: we may take this to refer to Pentheus, or to any other who offended the god; such as was Erysichthon who τόσσα Διώνυσον γὰρ ἂ καὶ Δάματρα χαλέπτει καὶ τῷ γὰρ Δάματρι συνωργίσθη Διόνυσος (Callim. vi. 70), and was punished with insatiable hunger.

29. εἴη: the subject must be ἄλλος of l. 27: 'Let not another care, but let him be a child of nine years or entering on the tenth.' The only passage which gives any key to the meaning seems to have been overlooked by the commentators. In Callim. iii. 14 Artemis asks her father: δὸς δέ μοι ἐξήκοντα χορίτιδας ὠκεανίνας, πάσας εἰνάτεας πάσας ἔτι παῖδας ἀμίτρους. Artemis' attendants are to be novices of nine years old. Add to this the fact often noticed that children were initiated into the Bacchic mysteries (*A. Pal.* xi. 40) and we get a possible explanation. 'But let him be as a young novice of Dionysus, as one nine years old or entering on his tenth, and let me too be pure and pleasing to the pure.'

δεκάτω: cf. xv. 129.

30. εὐαγέοιμι: cf. Callim. *Del.* 98 εὐαγέων δὲ καὶ εὐαγέεσσι μελοίμην.

31. αἰετός: cf. *Iliad* xii. 243 εἷς οἶωνός ἄριστος ἀμύνεσθαι περὶ πάτρης. The present passage shows a curious specialization of use.

## XXVII.

On the authorship of this see *Introd.* § 3. The poem gives in dialogue a rustic wooing between one Daphnis and an unnamed girl. Style, language, and tone are alike un-Theocritean.

1. The beginning is abrupt, but there is no necessity to suppose anything lost. The girl tempts Daphnis on by a coy reference to 'another neatherd,' and the prize he won by daring, and accompanies her words apparently with a kiss.

2. 'Rather Helen has captured the neatherd with her kiss, unforced.'

8. μὴ καυχῶ refers to the words ἀξυγα κώραν, 'you will not always be able to boast that you are a young girl.'

ὥς ὄναρ: Theognis, 985 αἶψα γὰρ ὥστε νόημα παρέρχεται ἀγλαὸς ἥβη.

8<sup>a</sup>. Granted that this line stands where the author intended, and as he wished, it would seem to mean 'and if I do grow old, then life at any rate is milk and honey to me.' Then after this line one must be lost in which Daphnis reiterates his warning of the shortness of youth (ἀδύ τι γῆρ. conj. Ribbeck).

9. The girl objects, 'the grape becomes the raisin, and the dried rose shall not perish,' i.e. I too may change, but I shall

retain something of my sweetness and still shall please. For the mode of expression cf. *A. Pal.* v. 303 :

ὀμφαξ οὐκ ἐπένευσας· ὅτ' ἥς σταφυλὴ παρεπέμψω,  
μὴ φθονέσης δοῦναι κἂν βραχὺ τῆς σταφίδος.

Nicet. Eug. vi. 635 :

σὸν φθινόπωρον κρεῖττον (ἢ ποῖος λόγος ;)  
ἔαρος ἄλλης σὸς δὲ χειμῶν καλλίων  
ὀπωροφυοῦς εὐκραοῦς ἄλλου θέρους.

13. οἰζύον : partic. of οἰζύνω, 'no lovesick tune.'

16. λίνον : Ibycus, *fr.* 2 ἔρος ἐς ἄπειρα δίκτυα Κύπριδος με βάλλει.

18. This verse stands before 17 in the MSS. ; it is obviously out of its place here. Hermann with some probability sets it after l. 2, dividing it between the girl and Daphnis, but marking a lacuna of two half-lines and reading ἀμέλξω. I should prefer χεῖλα μίξω. If it belongs wholly to the girl a line of Daphnis must be lost. Warton proposes καὶ εἴ γ' ἔτι, 'and if you do, I will scratch your lips.'

20. ζυγόν, 'you ever bear his yoke.'

22. νόμον, 'no one sings my marriage-song' ; cf. l. 25 ; Nonnus, xlvii. 323 :

ἄβροδς ἔην ὑμέναιος ἀειδομένης Ἀριάδνης  
καὶ χορός.

Musaeus, 274 :

ἦν γάμος ἄλλ' ἀχόρευτος· ἔην λέχος ἄλλ' ἄτερ ὕμνων·  
οὐ Ζυγίην Ἥρην τις ἐπευφήμησεν ἀοιδὸς . . .  
οὐδὲ πολυσκάρβωμ τις ἐπεσκίρτησε χορείῃ·  
οὐχ ὑμέναιον ἄεισε πατήρ καὶ πότνια μήτηρ.

24. ῥέξαιμι : the use of the plain optative in questions occurring in Homer (*Iliad* xi. 838) becomes very common in Alexandrian and later writers, Herond. v. 76 τίς οὐκ ἐμπύτοι ; &c.

31. νέον φάος : i. e. you will renew your beauty in your children ; so Oppian, *Hal.* v. 89 πατρί γε γηράσκοντι νέον σθένος υἱές.

34. ὄμνυε : on these forms see Dr. Rutherford, Babrius, 50.

35. διῶξαι, 'even if you wish to chase me.' Perhaps we should read γε for με, 'I swear not to leave you, and I swear if you like even to pursue you.'

## XXVIII.

This graceful little lyric accompanies a present of an ivory distaff to Theugenis, wife of Theocritus' friend Nicias, now practising as a doctor in Miletus ; see *Introd.* p. 34. The metre is Asclepiad.

— — | — — — — | — — — — | — — — — | — — — — |  
— — |  
— — |

Or more strictly

— υ | — υ υ | L || — υ υ | L || — υ υ | — υ | — Α |

The dialect in 28–30 is Aeolic. The chief peculiarities of this are: (1) the absence of the spiritus asper in almost every case (1. 4 ἴρον=ἱερόν): (2) the shifting of the accent far back on words, e.g. 6 ἴδων, 23 ἄει, 25 τίματα, &c.: (3) the doubling of consonants, ἄμμιν, ξέννον, χέρρας=χεῖρας, Μίλλατον, 16 ἄμμετέρας: (4) in conjugation of verbs; a large number of verbs appear in the -μ form instead of -ω. Thus xxviii. 3 θέρσεισ' = θαρσοῦσα (θέρρημι). So we have ὑμάρτη, xxviii. 3—ὑμάρτημι for ὑμαρτέω: αἰτήμεθα, xxviii. 5: ποτήμενα, xxix. 30: δοκίμοι, xxx. 26 (δοκίμωμι): φίλη, xxix. 20 (φίλημι): ἐθέλειςθα or ἐθέλησθα (ἐθέλεις), xxix. 4. In the -ω conjugation the participle is formed in -οισα (xxviii. 19); the 2nd pers. sing. -ης for -εις (xxix. 14); infin. -ην for -ειν (xxix. 35); εἰμί has participle ἔσσαν (xxviii. 16): (5) in nouns note the accus. plur. -οις for -ους (xxviii. 20); gen. sing. in -ω (xxx. 1, &c.).

As with the Doric used in the other idylls the Aeolic here is not a pure dialect, but contains an admixture of forms which are not Aeolic at all [xxviii. 6 ὅπως; καλεῦντος, xxix. 39 (Aeolic would be καλέντος): νοέοντα, xxix. 31], and others which are Aeolic but quite obsolete, βράκη (= ῥήκη), xxviii. 11; ἀπύ for ἀπό, βραῖδιως, xxx. 27; *vid.* Legrand, *Étude*, p. 252. How much is to be attributed to Theocritus and how much to faulty transmission is not to be determined with certainty; the restoration or not of Aeolisms must depend on the taste of each individual reader.

2. γύναιξιν: dative after δῶρον: cf. Soph. *Trach.* 668 τῶν σῶν Ἥρακλει δωρημάτων: Eurip. *I. T.* 387.

3. Νείλεος πόλιν: Miletus; Callim. iii. 225:

χαῖρε Χιτώνη

Μιλήτῳ ἐπίδημε· σὲ γὰρ ποιήσατο Νειλεὺς  
ἡγεμόνην ὅτε νηυσὶν ἀνήγετο Κεκροπίηθεν.

4. καλάμω . . . ὑπαπάλω. I have left the Vulg. lectio, although the last word is in the highest degree uncertain. No satisfactory emendation is forthcoming, and the only plausible suggestion is that the word conceals ὑπ' + the name of a hill (Meineke). It is just possible, however, to keep to the MS. and explain the word as a compound of ὑπό and ἀπαλός, like ὑπό-συχνος, &c., the ὑπο- giving the sense of 'somewhat.' It is, however, then necessary to suppose that the first -α- is counted long on the analogy of such Aeolic forms as ἔν(ν)εκα, ξέν(ν)ον, σὺν ὀλίγῳ (xxviii. *fin.*). In that case translate 'where is the shrine of Cypris of tender reeds.' There was a temple of Venus at Samos called τὸ ἐν καλάμοις or τὸ ἐν ἔλει; cf. Theocr. vii. 115, where the name Βυβλῖς is probably connected with βύβλος and derived from these rush-beds.

6. τέρψομαι: cf. *Odyss.* xvi. 25 νῦν εἰσελθε φίλον τέκος ὄφρα σε θυμῷ τέρψομαι εἰσορόων.

7. ἱερὸν φύτον : cf. *Iliad* ii. 704 Ποδάρκης, ὄζος Ἄρηος : Theocr. vii. 44.

8. πολυμόχθω, 'wrought with toil.'

γεγεννημέναν, 'made'; the passive of ποιέω as in Isocr. ii. 27 τοῖς πράγμασι τοῖς μὴ διὰ σοῦ γεγεννημένοις, &c.

9. ὀλόχῳ = ἄλόχου.

χέρρας = χείρας.

10. πέπλοις : acc. plur. = πέπλους : cf. ll. 12, 16.

11. φορέουσ' = φορέουσι (φοροῦσι).

βράκη (ράκη), 'raiment.' The β represents the digamma at the beginning of words in Aeolic; so βροδοπάχες is restored in Sappho; and we find βραϊδίας, Theocr. xxx. 28, and βραδινός in Sappho.

ὑδάτινα : Callim. fr. 295 has ὑδάτινον καίρωμα. The sense is probably 'flowing,' not 'water-coloured' or 'transparent.' That was at any rate the sense understood by Antipater in *A. Pal.* ix. 567 ὑδατίνους φορέουσα βραχίονας.

13. πέξαιντο, 'would get shorn.' The use of the middle is curious; cf. Pseudo-Phocyl. 166 ἄρουνται λήϊα κειράμεναι.

αὐτοένει, 'in one year.'

15. ἐβολλόμαν = ἐβουλόμην.

ἄκιρας, 'idle.'

16. ἀμμετέρας . . . χθονός : see Introd.

17. Ἐφύρας : Corinth; cf. xvi. 83. Syracuse was a colony from Corinth.

19 sqq. ὅς . . . ἀπαλαλκόμεν, 'he knows many a skilful healing art to keep disease from men.'

νόσοις is acc. plur. ἀπαλαλκόμεν, infin. dependent on φάρμακα ἐδάη. The form is Epic rather than Aeolic.

21. πεδά = μετὰ : cf. xxix. 38.

24. κῆνο = ἐκείνο, τῶπος = τὸ ἔπος : 'thus shall one say who sees thee : truly a little gift, but great the love; and love makes all things precious'; cf. *A. Pal.* vi. 227 ὀλίγην δόσιν ἀλλ' ἀπὸ θυμοῦ and the Homeric δόσις δ' ὀλίγη τε φίλη τε (*Odys.* vi. 208).

## XXIX.

This and the following idyll are the most purely personal in the collection, and together with xii show Theocritus in the light of a love-poet. While however xii was conventional in form and feeling, these open the poet's heart more unreservedly. They show a pure and tender feeling of chivalrous attachment constant in disappointment, not without self-condemnation for entertaining hope, but still hopeful of a consummation of pure friendship. The tone is reserved but breathes sincerity, and seems to show that Theocritus knew nothing and would know nothing of the abuses to which these friendships led in Greek society.



The metre is

— ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡ — ◡ ◡

That is

— ◡ | — ◡ ◡ | — ◡ ◡ | — ◡ ◡ | — ◡ | — ◡

Cf. Alcaeus, 25 ἀντρέψει τάχα τὰν πόλιν· ἃ δ' ἔχεται ρόπας.

1. ἀλάθεια = ἀλήθεια : “wine and truth” runs the proverb, *lad*’; cf. the proverb ‘in vino veritas,’ Theogn. 500 ἀνδρὸς δ’ οἶνος ἔδειξε νόον : Alcaeus, 53 οἶνος γὰρ ἀνθρώποις δίοπτρον : Schol. Plato, *Sympos.* 218 θ ἔστι δὲ ἄσματος Ἀλκαίου ἀρχὴ οἶνος ὧ φίλε παῖ καὶ ἀλήθεια.

3. The order is κῆγω μὲν ἐρέω τὰ κέατ’ (= κεῖνται) ἐν μυχῶ φρενῶν.

ἐγὼ μὲν : with personal pronouns μὲν is not infrequently used where no δέ clause follows ; cf. vii. 50 ; similarly *Piada* i. 234, &c.

4. ἐθέλησθα : 2nd sing. pres. indic. from ἐθέλλω. Aeolic adds -θα to the termination ; Ahrens (*Dial. Aeol.* p. 139) would write ἐθέλεισθα, φίλεισθα (Sappho, 22), ἔχεισθα (Theogn. 1316), &c.

φιλέειν is no Aeolic form. The line is imitated by Nicet. Eugen. v. 35 :

σοῦ μὴ φιλεῖν θέλοντος ἐκ ψυχῆς μέσης  
δοκῶ ποθεινῆς ἡμισυ ζῶης ἔχειν.

Cf. Callim. *Epig.* 41.

6. ἱά = διά : so ζάηλος = διάδηλος, Ζόννυξος = Διόνυσος. ἰδέαν, ‘beauty.’

7. μακάρεσσιν ἴσαν : cf. Sappho, 2 :

φαίνεται μοι κῆνος ἴσος θεοῖσιν  
ἔμμεν ὤνηρ, ὅστις ἐναντίος τοι  
ἰζάνει.

8. ἐν σκότῳ : Lucret. 5 ‘in tenebris vita ac maerore iacebat.’

ὅτα = ὅτε.

οὐκ : the negative attaches inseparately to the verb and forms a single notion, ‘when you refuse.’ Hence οὐ is allowed in spite of the subjunctive.

9. δίδων = διδόναι, Ahrens, *Dial.* i. 141 ; cf. vii. 124 νάρκαισι διδοίη.

12. ‘Make thee a single nest in a single tree where no poisonous thing shall come.’

καλία : Leonidas, 91 (*A. Pal.* vii. 736) :

μὴ φθείρει, ὦνθρωπε, περιπλάνιον βίον ἔλκων,  
ἄλλην ἐξ ἄλλης εἰς χθόν’ ἀλινδόμενος·  
μὴ φθείρει· κενεὴ σε περιστέφαιτο καλὴ,  
ἣν θάλποι μικρὸν πῦρ ἀνακαίόμενον, κ.τ.λ.

13. ὅπη μὴδέν, ‘where it shall not come.’ The sentence is final ; cf. Soph. *O. T.* 1412 ἐκρίψατ’, ἐνθα μήποτ’ εἰσόψεσθ’ ἔτι, &c.

15. μάτης : 2nd sing. pres. μάτημ, ‘to search for.’

17. ἐγένενυ : cf. xii. 25, note.

18. τρίταιον : sc. φίλον, ‘thou makest him a friend of three

days' standing,' in contrast to *τριέτης φίλος* above, 'a friendship three years old.' Cf. the complaint, *Theognis*, 1311:

ἐμὴν δὲ μεθήκας ἀτίμητον φιλόνητα,  
οὐ μὲν δὴ τούτοις γ' ἦσθα φίλος πρότερον·  
ἀλλ' ἐγὼ ἐκ πάντων σ' ἐδόκουν ἔσσεσθαι ἑταῖρον  
πιστόν· καὶ δὴ νῦν ἄλλον ἔχεισθα φίλον.  
ἀλλ' ὁ μὲν εὖ ἔρδων κείμαι, κ.τ.λ.

19. *ἄνδρων* . . . *πνέειν*: the only way to explain this is to understand *πνεῦμα* from *πνέειν* so that *ἄνδρων* shall depend on *πνεῦμα* not on the verb; 'you seem to breathe the spirit of swelling pride.' It is possible that *ἄνδρων* is a gloss and has displaced an accusative, e.g. *ὑβριν* (so Meineke). Fritzsche joins *πνέειν* with *ἄνδρων*, &c., and compares *Arist. Knights* 437 *συκοφαντίας πνεῖ*, but the genitive of a concrete expression like *ἄνδρων τῶν ὑπέρ*- could not be so used.

21. *ἀκούσεαι*, 'thou shalt be called'; cf. xvi. 30.

24. *κῆμε*: 'and has changed my iron heart to yielding.' For *ἔξ* cf. xxii. 112; *Soph. O. T.* 454 *τυφλὸς ἐκ δεδορκότος*, &c.

25. *πέρ* = *ὑπέρ*, *Ahr. Dial. Aeol.* p. 151; *Alcaeus*, 18 *πὲρ μὲν γὰρ ἄντλος ἰστοπέδα* *ἔχει*: cf. *Theocr.* xxx. 3. 'I beseech thee by thy soft lips to remember.'

*πεδέρχομαι* = *μετέρχομαι*: so *πεδά* (l. 38) = *μετά*. For the sense of the verb cf. *Herod.* vi. 68 *ἐγὼ ἂν σε μετέρχομαι τῶν θεῶν εἰπεῖν τὸ ἀληθές*.

26. *ὀμνάσθην* = *Attic ἀναμνησθῆναι* (so *ἀμνάσειε*, *Pind. P.* i. 47 = *ἀναμνάσειε*, *Ahrens, Dial.* pp. 141, 149). Both in *πέρ* and *πέρυσιν* the vowel before the liquid is counted long.

29. *φόρη*: 3rd pers. sing. pres. indic.; but these forms in *-η* are doubtful. *Ahrens* would write *φόρει* (*Dial. Aeol.* p. 92).

30. *βαρδύτεροι*, 'we are too slow to seize a winged thing'; the full form of the construction is *βαρδύτεροι ἢ ὥστε συλλαβεῖν*. Similarly *Thucyd.* ii. 61 *ταπεινὴ ὑμῶν ἢ διάνοια ἐγκαρτερεῖν ἃ ἔγνωτε* for *ταπεινότερα ἢ ὥστε ἐγκαρτερεῖν*.

35. *ἀνέμοισιν*: cf. xxii. 167.

36. *ἐν θυμῷ*, 'say in your heart,' *Odyss.* xix. 209 *αὐτὰρ Ὀδυσσεὺς θυμῷ μὲν γοῶσσαν ἐὴν ἐλέαιρε γυναῖκα*.

*ἐνόχλης*: see note on 29 (*φόρη*).

37. *νῦν μὲν*. There is no need for any transposition of the lines. The apparent confusion arises merely from the paratactical structure of the Greek, where we should use a subordinate clause: 'If thou shouldst cast these words to the winds and say in thy heart "why troublest thou me?" then, *while* now for thy sake I would go to fetch the golden apples or to fetch back Cerberus the watcher of the dead, then I would not stir to thy doors even if thou didst call me, but would cease from the burden of my sickness.'

*χρύσεια μᾶλα* suggest both an heroic exploit as of *Heracles*, and a journey to the limits of the world; cf. *Callim.* vi. 11 *ἔστ' ἐπὶ δυσμᾶς ἔστ' ἐπὶ τῶς μέλανας καὶ ὅπα τὰ χρύσεια μᾶλα*.

38. *βαίην*: not a wish, but as in xvi. 67; hence οὐδέ not *μηδέ* in the following line.

## XXX.

On the authenticity of this see *Introd.* § 3. The poem was only discovered in 1864 by Ziegler, and first published by Bergk in 1865. Yet the MS. in which alone it is preserved was thought to have been thoroughly collated more than once. The metre is as in xxviii. The person addressed is in all probability the same as in *Id.* xxix.

1. τῷ χαλεπῷ : cf. ii. 95 ; and for the genitive iv. 46.

2. τετορταῖος, 'like a quartan-fever'; ὥς is omitted as in xiii. 24, &c. The point of the simile is explained by l. 5. The fever comes and goes, and so his love as yet holds him for a day and lets him go, but soon will give him no rest.

3, 4. The text is here too corrupt to admit of convincing emendation; and no one's proposal has yet been accepted by another. I can hardly hope for better success.

κάλω μὲν μετρίως of the MS. is hardly defensible. It would not mean 'fair in due proportion,' but 'fair enough,' somewhat disparagingly, and this is not a place for disparagement. Both sides of the antithesis being doubtful we can hardly expect to reach certainty in restoration; but granted that μάκος μὲν μετρίῳ γ' is the sense intended, if not the actual words, the following clause as given in the text makes good sense. 'Not very tall is he, but all his height above the earth, all this is gracefulness.' Cf. *A. Pal.* xii. 93:

ὅστε καθ' ὕψος  
οὐ μέγας οὐρανίη δ' ἀμφιτέθλε χάρις :

and comically in *Arist. Acharn.* 909 :

B. μικρός γὰρ μάκος οὗτος. Δ. ἀλλ' ἅπαν κακόν.

τῷ πέδα, 'with the height he has.' πεδά (μετά) gives the accompanying conditions; cf. *Xen. Symp.* ii. 15 καλὸς ὁ παῖς ὢν ὅμως σὺν τοῖς σχήμασιν ἐπὶ καλλίων φαίνεται. (For the conjectures of others, see Ziegler and Hiller; that of Maehly is the most attractive, but fails to make a good antithesis.)

5. ταῖς : sc. ἡμέραις : a strange ellipse and not found elsewhere, the nearest being *Theophr. Char.* 30 ταῖς τετάρταις, 'on the fourth of each month.' The end of the line is however very uncertain. ταῖς δ' εἰ (= ἐᾷ) ἀμέραις (Maehly).

6. τάχα, 'but soon there will be no rest, not enough for sleep.'

ὅσον . . . ἐπιτύχην : consecutive = τοσοῦτον ὥστε ἐπιτυχεῖν. *Soph. O. T.* 1191 τοσοῦτον ὅσον δοκεῖν : *Thucyd.* i. 2 ὅσον ἀποζῆν : *A. Pal.* v. 138 οὐ δ' ὅσον ἀμπνεῦσαι βαδὼν ἐῷσι χρόνον.

7. ἐχθές, 'for yesterday in passing he stole a glance at me sidelong, ashamed to look me in the face, and flushed red.'

δὺ' ὀφρύγων (= ὀφρύων), 'with head bent and looking from under the eyebrows.' ὀφρύς has not here of course any notion of 'pride' or scowling (*superciliose*, Fritzsche), but simply forms the antithesis to *ποτίδην ἀντίος*. They say in Russian, *gljaditj iz podlobja*, 'to glance from under the brow'; opp. 'to look boldly in the face.'

λέπτ': a quick passing glance: κλέπτ' (Kreussler) is pretty but not necessary. Cf. Ibycus, *fr.* 2 ἔρος αὐτε με κυανέοις ὑπὸ βλεφάροις τακέρ' ὄμμασι δερκόμενος.

9. ὦρος = ὁ ἔρος.

11. εἰσκαλέσας, 'calling my heart before me.' Theocritus gives a new and quainter turn to such addresses to one's own heart as the Odyssean *τέτλαθι δὴ κραδίη*. Theognis, 1029 τόλμα θυμὲ κακοῖσιν ὅμως ἀτλητα πεπονθώς: Archiloch. 66, &c. Cf. *A. Pal.* v. 23:

ψυχὴ μοι προλέγει φεύγειν πόθον Ἑλιοδώρας  
 . . . φησὶ μὲν ἀλλὰ φυγεῖν οὐ μοι σθένος ἡ γὰρ ἀναιδὴς  
 αὐτὴ καὶ προλέγει καὶ προλέγουσα φιλεῖ.

12. τί ἔσχατον, 'what will be the end of this thy folly?' We should probably scan *τί'σχατον* rather than *τί ἔσχατον*.

14. ὦρα, 'time to bethink thee whether thou art no longer young to look on. . . .'

φρονέειν takes the same construction as a verb of fearing here; cf. Xen. *Cyrop.* i. 1. 3 μετανοεῖν μὴ οὐ τῶν ἀδυνάτων ἢ τῶ ἀνθρώπων ἀρχεῖν.

15, 'Thou doest all that the young in years would do.' ἄρτι γεγεύμενοι, cf. *A. Pal.* Append. 238 μήπω γευσάμενον ἥβης: *ib.* vii. 76 ἄρτι δ' ἀρότρου γεγόμενον.

18. βίος ἔρπει, κ.τ.λ. 'For his life speeds on swift as a roebuck, and to-morrow he will loose his sails for a voyage to another port, nor yet does the flower of his youth remain among his fellows.' Three warnings are contained in the three metaphors: first, that the lad is active of mind and body as a deer, and therefore no companion for an older man; secondly, that he changes his affection from day to day (cf. xxix. 14 *sqq.*); thirdly, that his prime of youth will soon be past (cf. vii. 120).

22. ὀμμιμνασκομένω = ἀναμμνησκομένω.

ὄρη (ὄρημι): ὄρᾳ. Hiller compares aptly Horace, *Odes* iv. 1. 37:

'Nocturnis ego somniis  
 Iam captum teneo, iam volucrem sequor  
 Te per gramina Martii  
 Campi, te per aquas, dure, volubiles.'

He makes the subject the same as τῷ δέ. Is it not rather ὁ πόθος personified?

24. ἐμεμψάμαν, 'this charge did I make against my heart.' μέμψεσθαι πρὸς τινα elsewhere = 'to lay a complaint before a judge': Xen. *Oec.* xi. 23 ἡ μέμφομαι τινα πρὸς τοὺς φίλους ἢ ἐπαινώ (cf. λέγειν εἰς δικαστάς).

26. δοκίμοι (δοκίμωμι) = 'thinks.'

τοῖς: acc. plur. 'He thinks to discover easily how many nines of stars there are above our heads'; cf. Nicet. Eugen. iv. 411;

δοκεῖ δέ μοί τις ἂν παρέλθῃ καὶ φύγῃ  
ἔρωτα τὸν τύραννον ἐπερωμένον  
καὶ τοὺς ἐφ' ὕψους ἐκμετρήσειν ἀστέρας.

27. ὀπποσσάκιν = ὀποσσάκεις.

ἐννέα: the form of expression is chosen because of the mystic nature of the number nine. Plato's tyrant is 729 times as unhappy as the perfect citizen (729 = 9<sup>3</sup>). Nicias, retreating from Syracuse, has to wait twenty-seven days (3<sup>3</sup>) because of an eclipse of the moon. Ausonius (*Id.* xi) 'ter bibe vel totiens ternos: sic mystica lex est.'

28. τὸν ἄμφενα = τὸν αὐχένα.

μακρὸν σχόντα, 'stretching out my neck,' like a horse pulling a heavy load. Nonnus, *D.* xiv. 265 εἰς ζυγὸν αὐτοκέλευστον ἐκούσιον αὐχένα τείνας (Hiller).

31, 32. 'But me, the leaf of a day, that needs but a breath of wind (to make it fall), it carries where it listeth.'

ὀνέμων = ἀνέμων.

δεύμενον: not for δευόμενον, but contracted from δεόμενον—a Doric rather than Aeolic form. For the contraction, cf. Herond. v. 19 τῶν σε γουνάτων δεύμαι.

## EPIGRAMS.

The epigrams given here are those which are preserved in the MS. of Theocritus, as well as in the *Anthology*. Two more are ascribed to the poet in *A. Pal.* vii. 262:

αὐδήσει τὸ γράμμα τί σῆμά τε καὶ τίς ὑπ' αὐτῷ  
Γλαύκης εἰμὶ τάφος τῆς ὀνομαζομένης:

and *A. Plan.* 253:

ἄνθρωπε, ζωῆς περιφείδεο, μηδὲ παρ' ὥρην  
ναυτίλος ἴσθι καὶ ὥς οὐ πολὺς ἀνδρὶ βίος.

The latter appears also in *A. Pal.* vii. 534, under the name of Automedon, with four more lines added:

δείλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν Θάσον ἐλθεῖν  
ἤπείγην κοίλῃς ἔμπορος ἐκ Συρίας,  
ἔμπορος ᾧ Κλεόνικε· δύσιν δ' ὑπο Πλειάδος αὐτὴν  
ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυσ.

The authenticity of these two is more than doubtful. Of the others Nos. 15, 7, 9, 11, 16, 20, 21 are ascribed in the *Anthology* to Leonidas of Tarentum or to 'Leonidas or Theocritus.' How



they came to be confused, whether Leonidas is the author of any of them, who is responsible for their insertion in the *Anthology*, are questions beyond the compass of this book. I must refer the student to Geffcken's Monograph (*Leonidas von Tarent*, Teubner, 1896, p. 10 *sqq.*) and the authorities there referred to. It is possible that a collection of epigrams by Theocritus and Leonidas (and others?) existed before the compilation of the *Anthology*, and a confusion of pages led to the error (Geffcken opposes this). It is curious that Meleager in his preface to the *Anthology* does not mention Theocritus, unless, contrary to all evidence, we see our poet's name and not that of Asclepiades concealed in the pseudonym Σικελίδης, v. 46 Σικελίδεώ τ' ἀνέμοις ἄνθεα φύόμενα. Did Meleager insert any of Theocritus' epigrams in the collection?

*Epig. 2.* The *Anthology* gives no name, but there is no reason to suspect the authenticity. The style is strikingly like that of Leonidas in his dedicatory epigrams; cf. *A. Pal.* 82 (Leonid. 82, Geffck.):

Θῆρις ὁ δαιδαλόχειρ τᾷ Παλλάδι πῆχυν ἀκαμπῇ  
καὶ τετανδὸν νῶτῳ καμπτόμενον πρίονα  
καὶ πέλεκυν ῥυκάναν τ' εὐπαγέα καὶ περιαγὲς  
τρύπανον ἐκ τέχνας ἄνθετο πανσάμενος;

another indication of close connexion between Theocritus and the Tarentine.

4. ἐμαλοφόροι: cf. *Id.* ii. 120.

πήραν: *Id.* i. 49.

*Epig. 3.* To Daphnis sleeping.

4. καταπτόμενος κισσόν, 'with ivy bound about his head.'

6. κῶμα καταγρόμενον: the gathering drowsiness(?); but καταγείρω does not occur elsewhere; ? κατερχόμενον, 'coming upon thee.'

*Epig. 4.* A description of a rude figure of Priapus to whom the speaker will offer sacrifice if the god grant him relief from his sorrowing. Possibly Leonidas refers to this epigram in his lines (*A. Plan.* 261):

φύλαξ ἔστηκα Πρίηπος  
... εἴσατο γὰρ πιστόν με Θεόκριτος . .

14. ἀποστέρξαι: cf. xiv. 50.

Δάφνιδος . . . πόθους, 'love for Daphnis.'

15. κεῖθός, 'and promise that I will sacrifice'; the idea of saying is given by εὐχεο.

ἦν δ' ἀνανέυσθι, 'but if he refuses, if I win my quest I will sacrifice thrice as much.' The prayer for deliverance from the love is but half-hearted; the real wish is to continue in the love and win.

*Epig. 5.*

4. κηροδέτῳ πνεύματι, 'the breathing of his wax-bound reed'; cf. ix. 19 πυρὶ δρύνει, 'fire of oak logs,' and note on that passage.

*Epig.* 6.

1. τὸ πλεόν, 'what is thy gain?' cf. viii. 17.
2. διγλήνους ὥπας: the adj. contains a word of same meaning, as the subst. ὥπας: cf. *A. Pal.* v. 196 εὐπλόκαμον κίκιννον, &c.
6. ὅστιον οὐδὲ τέφρα, 'neither bone nor ash'; the first negative being omitted: *Aesch. Agam.* 532 Πάρις γὰρ οὔτε συντελής πόλις, &c.

*Epig.* 8. The epigram refers to a statue of Aesculapius set up by Nicias and carved for him by Eetion, but it obviously was not intended to be engraved on the pedestal.

3. ἱκνεῖται, 'entreats him with sacrifice.'
4. γλύψατο, 'got carved.' Note the use of the middle voice, cf. *Dem.* 520. 2; *Hdt.* ii. 135.

*Epig.* 9.

3. πολλὰς πατρίδος, 'instead of the wide fields of my native land I lie in a narrow robe of foreign soil.'
4. ἐφισσάμενος: *Ap. Rhod.* i. 691 ὁίομαι ἤδη γαῖαν ἐφίσσεσθαι: *Soph. O. C.* 1701 ὦ τὸν ἀεὶ κατὰ γᾶς σκύτον εἰμένος.

*Epig.* 11.

3. ἐπὶ ξένης ξένον: cf. *Soph. Philoct.* 135 ἐν ξένα ξένον.
4. ὕμνοθέτης, 'the poet'; *δοιδοθέτης*, *A. Pal.* vii. 50. I should prefer αὐτῷ for αὐτοῖς.
5. πάντων depends on κηδεμόνας.

*Epig.* 12.

2. θεῶν: as monosyllable; 'common in tragedy, never in comedy,' Shilleto.
- τὸν ἥδιστον θεῶν: prose would require τὸν ἥδιστον τῶν θεῶν, since of two nouns thus dependent if one has the article both would have it; cf. *Pind. Is.* vii. 8 τὸν φέρτατον θεῶν.

*Epig.* 13.

5. ἐκ σέθεν ἀρχομένοις: cf. xvii. 1.

*Epig.* 14. εἰς Κάϊκον τραπέζιτην, *Anthol.*

1. τράπεζα, 'money-changer's table,' 'bank.'
2. θεῖς ἀνελοῦ, 'take up your deposit when the account is reckoned up'; cf. *A. Pal.* v. 180 φέρε τὸν λόγον· ἐλθὲ λαβοῦσα Φρόνη τὰς ψήφους.

*Epig.* 15. In the *Anthology* the first couplet of the epigram is erroneously attached to the preceding epigram, *A. Pal.* 657 (Leonidas). Hence possibly the ascription of this epigram to Leonidas in the *Anthology* (see Geffcken, *op. cit.* p. 11).

*Epig.* 16.

2. πολλῆς ἡλικίης, 'fullness of years' = πολλῶν ἐτέων: cf. *Agathias, A. Pal.* vii. 734 οὕτω τῆς νομίμης ἐμπλεον ἡλικίης. The explanation of Hiller (πολλῶν ἡλικῶν) is very unsatisfactory.
5. ἐν ἐτοίμῳ, 'in promptu'; cf. xxii. 61.

*Epig.* 17.

1. ὦ ξένε: cf. xxiii. 47; *A. Pal.* vii. 544:

εἰπὲ ποτὶ Φθίαν εὐάμπελον ἦν ποθ' ἴκηαι  
καὶ πόλιν ἀρχαίαν ὦ ξένε Θανμακίαν  
ὦς . . . εἶδες Λάμπωνος τόνδ' ἐπὶ παιδὶ τάφον, κ.τ.λ.

4. Cf. *Idyll* vii. 4.

The metre of the epigram is alternately iambic trimeter and hendecasyllable.

*Epig.* 18. On a statue of Epicharmus, the first writer of comedy.

The metre is at first sight a curious mixture of rhythms:

1. 1=1. 5=1. 9; 1. 3=1. 7; 1. 2=1. 4=1. 6=1. 8=1. 10.

The first of these is a rhythm of alternate trochees and spondees:

— ◡ — — — ◡ — — — ◡ — — — ◡ —;

but the apparent spondee should doubtless be counted as a choree with 'irrational' syllable; thus

— ◡ — > — ◡ — > — ◡ — > — ◡ — ῶ

The second will then be

◡ | — ◡ | — ◡ | — ◡ | — > | — ◡ | — ῶ ||

And the third

> | — ◡ ◡ | — ◡ ||.

So that the rhythm of the whole is choreic.

2. εὐρών: cf. Isocr. 24 c τοὺς πρώτους εὐρόντας τραγῳδίαν.

3. χάλκεον . . . ἀνέθηκαν: cf. *Idyll* x. 33, and the lines of Hermesianax (Athenaeus, 597 a) quoted in *Intro.* § 1, p. 111.

5. τοῖ . . . πεδωρισταί, i.e. 'οἱ . . . μεθομιληταὶ α πεδαορίζειν quod in πεδαορίζειν abiit. Dativus πόλει pendet ab ipso illo πεδωρισταί quasi dicas τοῖς πολίταις μεθομιλῶντες' (Meineke). The statue is erected by natives of Cos resident in Syracuse.

6. οἱ ἄνδρι πολίται, 'as if to their own fellow-citizen.'

7. σωρὸν γάρ, 'for a store of language had he to requite those that remember him. For many an utterance did he make to help the life of men.'

μεμναμένους of the MSS. could only be kept if we joined it to τελεῖν as a command, and put a stop at ῥημάτων, 'remember and pay him his due.'

9. εἰπῆ, not εἰπέ.

*Epig.* 19. On the iambic poet Hipponax, noted for his bitter satiric verse.

The metre, like that of Hipponax himself, is the seazon iambic.

Epigrams on Hipponax are frequent in the *Anthology*, but all

make a different point—the danger of approaching the poet even in death; cf. Leonidas, 40 (*A. Pal.* vii. 408):

ἀτρέμα τὸν τύμβον παραμείβετε μὴ τὸν ἐν ὕπνῳ  
πικρὸν ἐγείρητε σφῆκ' ἀναπνύμενον.  
. . . τὰ γὰρ πεπυρωμένα κείνου  
ῥήματα πημαίνειν οἶδε καὶ εἰν Ἀΐδῃ.

*Epig.* 20. The metre is alternately hendecasyllable and Archilochian, the system of the latter being

— ∞ | — ∞ | — ∞ | — ∞ || — ∪ | — ∪ | L | — Λ

i.e. four dactyls or equivalents in first half, then four trochees. The fourth of these is represented by a single long syllable held on to the length of three instead of two short syllables.

1. Θραῖσσα: cf. Herond. i. 1 Θρείσσα ἀράσσει τὴν θύρην τις: Theocr. ii. 70.

2. ὀδῶ: the last syllable of the first half of the line may be long instead of short.

3. γυνὰ ἀντί: synizesis.

ἀντὶ τήνων ὦν ἔθρεψε = ἀντὶ τήνων ἃ ἔθρεψε, or in ordinary idiom ἀνθ' ὦν ἔθρεψε, 'in return for her nursing.'

*Epig.* 21. On a statue of Archilochus.

The metre is ll. 1 and 4 Archilochian (cf. *Epig.* 20), ll. 2 and 5 iambic trimeter, ll. 3 and 6 iambic with 'falling rhythm.'

∪ | — ∪ | — ∪ | — ∪ | — ∪ | L | — ᾶ

The fifth foot is represented by a single long syllable; the last is a half foot with rest.

1. στάθι καὶ εἶσιδε: the first verb is interposed in the construction, Xen. *Hellen.* vii. 3 ὑμεῖς τοὺς περὶ Ἀρχίαν οὐ ψῆφον ἀνεμείνατε ἀλλὰ ἐτιμωρήσασθε.

3. νύκτα . . . ἄω: west and east.

*Epig.* 22. On a statue of Peisander, an Epic poet of the seventh century B.C. He wrote a *Heracleis* in two books, of which barely a fragment survives. The metre is hendecasyllabic.

3. ἐπάνωθε: cf. vii. 5.

## MEGARA.

See *Introd.* § 3, &c. The poem consists of a dialogue between Megara, the wife of Heracles, and Alcmene. The former asks the cause of Alcmene's pallor and appearance of grief, and in the course of her conversation tells briefly the story of Heracles' murder of his children. Alcmene in answer tells of a dream foreboding fresh suffering to Heracles and woe to herself.

5. ἀνδρός: *sc.* Eurystheus.

9. φαίεσσι μοῖσιν, 'my eyes.'

12. σφετέρῃσιν, 'his.'

13. σχέτλιος: exclamatory nominative; cf. xii. 34, note.

14. Κηρῶν . . . βέλεμνα, 'dread weapon of some Fury or Spirit of Death' (A. Lang); cf. Musaeus 308 of Hero's lamp, Μοιρῶν ἀνέφαινε καὶ οὐκέτι δαλὸν Ἑράτων. Hercules received his arrows as a gift from Apollo, his sword from Hermes, his breastplate from Hephaestus.

18. τὸ δ' οὐδ' ὄναρ, 'such a thing as has come on none other even in his dreams.'

23. κατ' αὐτοὺς, 'near them'; *Iliad* xvii. 732 ἀλλ' ὅτε δὴ ῥ' Αἴαντε μεταστρεφθέντε κατ' αὐτοὺς σταίησαν.

25. ἦ ῥα: MSS. ἦ γάρ οἱ: cf. xv. 112, note, but probably in all places where γάρ precedes οἱ and a short syllable is required we should read ῥα. Cf. *Iliad* ii. 665; xi. 339; xxiii. 865; xxiv. 72.

27. αἰνοτόκεια, 'most miserable of mothers'; cf. xxiv. 73, note.

28. πολλὸν . . . δόμον, 'the wide halls,' 'ampla domus'; cf. xxii. 156 πολλή τοι Σπάρτη; *Epig.* ix. 3 πολλὰς πατρίδος.

30<sup>a</sup>. Some such line as that supplied by Hermann seems necessary. Without it Ἄρτεμι, κ.τ.λ., becomes quite a pointless address to the goddess; with it Megara expresses a double wish either that she had been slain by Heracles or had died at the hands of Artemis. This accords well with what follows, 31-35.

35. ὅθι: *sc.* 'in Thebes.'

36. οἱ μὲν: *sc.* τοκῆς.

44. πέτρης . . . σιδήρου: cf. *Idyll* x. 7; xiii. 5.

45. λείβεται: cf. v. 28, note, and for the expression, *Iliad* ix. 14:

ἴστατο δακρυχέων ὥς τε κρήνη μελάνυδρος,  
ἦτε κατ' αἰγίλιπος πέτρης δυοφερὸν χέει ὕδωρ.

Psalm xxii. 15 'I am poured out like water; all my bones are out of joint.'

46. ἡμαθ' ὀπόσσα, 'every day'; cf. 'quotquot eunt dies'; 'quot annis,' &c.: but ἡματα is *nominative* not *accusative*, ἐστί being supplied; see *Odyss.* viii. 214 πάντα γὰρ οὐ κακὸς εἰμι, μετ' ἀνδράσιν ὅσσοι ἀεθλοί.

56. μήλων: cf. xiv. 38.

62. δαιμονίη παῖδων: cf. *Odyss.* xiv. 443 δαιμόνιε ξείνων. The sense here is rather 'poor child'—in pity—than 'noble child.' The latter meaning is always employed somewhat formally; cf. xxii. 62.

65. τὸ δεύτατον αἰεὶ . . ., 'continually to the last day of our lives.'

66 *sqq.* 'In love with sorrow would he be who would count them'; namely the sorrows οἷς ἐχόμεσθα. The *vulgata lectio* here yields no sense at all, nor has any emendation of single words proved at all satisfactory (ἀριθμήσειεν ἐν . . . θαρσοίη, Hermann, Ahrens, Meineke, which is beyond the understanding of any but themselves). I conjecture the missing hemistichs to be something like ἀριθμήσειεν ἃ περ θεὸς ἄμμιν ἔθηκε ἄλγεα· τίς δέ κεν



εἴποι ἔφ'... 'Who could count the sorrows God has laid upon us? And who would bid us have courage in this our woe? Not such is the destiny laid upon us' (i.e. not such as to be able, *θαρρεῖν*).

77. μηδέν, κ.τ.λ. : dependent on ἵστω, 'that I love thee no less than if...'

78. ἡ εἰ : for the synizesis cf. xi. 81.

81. τῷ, 'therefore.'

85. ἦπατ' = ἦπατι : the 'ι' of the dative is occasionally elided in Epic Greek : *Iliad* v. 5 ἀστέρ' ὀπωρινῷ ἐναλίγκιον.

93. ἔρδοι : cf. x. 45, note. The kind of personification whereby the vision is said to do the hurt (ἔρδοι) is curious, but such confusions between a premonition and a cause are not hard to parallel in popular lore.

96. δεδεγμένος, 'having received the task.' It is noticeable how much stronger and vivid the verse becomes from this point to the end. The weaker strain of the opening of the poem nowhere gives the impression of easy workmanship. Possibly this is an evidence of early date, but there is no real evidence.

114. οὐκ ἐθέλοντα : a touch of quite Homeric simplicity !

124. μάντις, 'and may my foreboding prophesy ill to him, and may God bring nought to pass besides.'

## ADDENDA TO THE INTRODUCTION



p. 4. See further notes on Theocr. xvii. 108-12 (Addenda) and Mitteis und Wilcken, *Grundzüge und Chrestomathie*, No. 103 = *Hibeh Papyr.* 85 ἐφ' ἱερέως Ἀριστονίκου τοῦ Περιλάου Ἀλεξάνδρου καὶ θεῶν ἀδελφῶν (i. e. 261 B. C.). *ib.* No. 104 = *Hibeh Papyr.* 89 Ἀλέξανδρος καὶ θεοὶ Ἀδελφοὶ καὶ θεοὶ Εὐεργέται (239 B. C.). *ib.* No. 105 = *Amherst Papyr.* 43.

New divine pairs were added to the cult with each successive reign.

Wilcken argues that the Alexander cult was established by Soter between 311 and 289. Soter's brother Menelaos was priest. *Papyr. Eleph.* 2 of 285/4 B. C. βασιλεύοντος Πτολεμαίου ἔτει μ' μηνὸς Γορπαιῶν ἐφ' ἱερέως Μενελάου τοῦ Λαάρχου.

Apart from this Alexander-cult a 'Cult of Princes' was first established when Philadelphos made his dead father into Θεὸς σωτήρ (283/2 B. C., cf. Theocr. xv. 47, xvii. 123), associating Berenice with him as Θεοὶ Σωτήρες after her death. Arsinoe becomes θεὰ φιλάδελφος on her death, but Ptolemy Philadelphus associates himself with her as Θεοὶ Ἀδελφοί in his lifetime. Wilcken, *op. cit.* 99.

### p. 6. *Date of Idyll xvi.*

See Wilamowitz, *Textgeschichte*, p. 156, who dates the poem 275/4 (cf. his *Buccolici Graeci*, p. 163), and makes it earlier than Idyll xvii. Hiero's 'Strategia' in a Carthaginian war is placed shortly after Pyrrhus' departure by Trogus = Justin, xxiii. 4 'post profectiōem a Sicilia Pyrrhi magistratus Hiero creatur, cuius tanta moderatio fuit, ut consentiente omnium civitatum favore dux adversus Carthaginienses primo, mox rex crearetur.'

Wilamowitz' arguments (*op. cit.* pp. 151-74) for the sequence of the other poems, and for placing practically all Theocritus' work later than the 'Hiero,' leave me wholly unconvinced. It is noteworthy that making Idyll xxviii an early work written in Sicily, and before the composition of the Coan group of poems, Wilamowitz-Moellendorff has to admit an all-important *earlier* sojourn of Theocritus in eastern lands: 'Theokrit muss irgendwo im Osten mit Nikias die Freundschaft geschlossen haben, also früh aus seiner sizilischen Heimat fortgezogen sein und seine eigentliche Bildung, also auch die für seinen Dichterberuf entscheidenden Anregungen, im Osten erhalten haben.'

But when and where and why this eastern sojourn took place

remains utterly unexplained by Wilamowitz-Moellendorff's theory; his whole argument is vitiated by the interpretation given to vii, 93 (*vid. notes, ad loc.*): 'Er ist bereits ein angesehenener Dichter, dessen Name "bis zu Zeus" gelangt ist; das heisst, bis dorthin, von wo die Welt regiert wird, an den Hof des allerhöchsten Herrn, eine unverkennbare Hindeutung auf seinen Besuch in Alexandria' (*Textgesch.* p. 161). To such an interpreter one is tempted to say, as Wilamowitz himself says to others (*Textgesch.* p. 179), 'der täte besser die Hand von Poesie zu lassen,' or 'wer das nicht empfindet, mit dem soll man nicht über Poesie reden' (*Textgesch.* p. 122)! But, in Plato's words, *μη ἀγροικότερον ἢ τάληθες εἰπεῖν*. [See also Addenda, note on xviii, 8.]

pp. 10-14. *The Coan Circle.*

*Nicias.* According to Argum. Idyll xi, Nicias *συμφοιτητῆς γέγονεν Ἐρασιστράτου ἱατροῦ ὄντος καὶ αὐτοῦ*.

This Erasistratus was Physician in Ordinary to King Seleucus in the years 294/3 (Plutarch, *Demet.* 49; Galen, xiv, 631), and was pupil of Metrodorus, who married Pythias, the daughter of Aristotle. There is no reason for putting Metrodorus' birth earlier than 360, so on this score Erasistratus and Nicias could well have been fellow-pupils of his in 290 B.C., but the statement about Erasistratus' appointment at the court of Seleucus cannot be reconciled with this; and I strongly suspect that the text of Argum. xi is not sound. *συμφοιτητῆς*, it is true, does not imply equality of age (so Plato, *Euthyd.* 272c *ὄρῶντες οὖν οἱ παῖδες οἱ συμφοιτηταί μοι ἐμοῦ τε καταγελῶσι καὶ τὸν Κόννον καλοῦσι γεροντοδιδάσκαλον*), but it can hardly bear any other meaning than that of 'fellow student' at school or University (Plato, *Symp.* 206). This Erasistratus was one of the most famous doctors of the Coan Medical School, and the words *ἱατροῦ ὄντος καὶ αὐτοῦ* ('who also was a doctor') applied to Erasistratus in connexion with Nicias are absurd.

Hence I suspect that we should read *συμφοιτητῆς γέγονε Ἐρασιστράτου (μετὰ τοῦ δεῖνα) ἱατροῦ ὄντος καὶ αὐτοῦ*, and I would go so far as to conjecture that *τοῦ δεῖνα* should be *τοῦ Θεοκρίτου*. 'He attended Erasistratus' lectures in Medicine along with Theocritus who also was a doctor.'

There may be a hit at Nicias' medical work in the use of *σφύζειν* in Idyll xi, 71 (see note *ad loc.*, Addenda), which gains new point if Theocritus and Nicias were fellow students of medicine.

For further sly digs at the Coan poets see Addenda, Pref. to Idyll iii; Pref. to Pseudo-Theocr. xxiii.

p. 18. Callimach. *Epig.* xxii *Ἀστακίδην*, &c.

On this Wilamowitz writes (*Textgesch.* p. 176):

'Ich kann es nicht lassen, das wundervolle Epigramm des Kallimachos herzusetzen

*Ἀστακίδην τὸν Κρήτα κ.τ.λ.*

Ein Hirt ist im Diktäischen Gebirge verschwunden, *ἀφανὴς ἐγένετο*. Da erzählen sich die Hirten, was sie sich auch heute

erzählen würden, eine Nereide hat ihn geholt. Aber damals war die Nereide kein Teufel, und die Entrückung ins Feenland kostete nicht die ewige Seligkeit, sondern verlied sie. Die Hirten werden nun eine Ballade vom Raube des Astakides singen, er wird ein ἥρως αἰπολικός werden, wie es bisher Daphnis war. Was ist das also? Eine Umbildung eines Grabgedichtes. Das Gedicht fürs Grab und seinen Stein ist erst zum Gedicht auf den Tod geworden: dies ist eine weitere Umbildung. "Sucht den verschollenen Kameraden nicht, weint nicht um ihn. Er ist entrückt in seliges Heroentum. Huldigt ihm als einem Heros."

'Natürlich hat Kallimachos keine realen Beziehungen zu kretischen Geissbuben, sondern literarische zu ihren Volksliedern von Daphnis und zu ihrem Volksglauben; daraus nimmt er sich ein Motiv, wie Uhland von den Provenzalern, Heredia von den Griechen. Und seine melodische Kunst trägt die Schlichtheit und die ahnungsvollen Klänge des Volksliedes hinein. Aber Ribbeck sagt "der pp. Astakides war nämlich ein Dichterkollege von Kallimachos und zwar ein Bukoliker"! Und solchen geschmacklosen Unsinn käuen sie dann wieder!'

I quote this as another example of that discourtesy in argument which marks and mars not only Wilamowitz' book but only too much of modern German scholarship. There is no evidence for the existence (or disappearance) in actual life or legend of any rustic hero Astakides—no evidence for the Daphnis legend in Crete. It is true enough that Callimachus' relation to Crete is purely literary; and it is true that to speak of Leonidas' death(?) as a 'kidnapping by the nymphs' is a conceit of fancy, but what would Wilamowitz have made of Milton's *Lycidas*, or Matthew Arnold's *Thyrsis*, if these had been preserved with no clue to their meaning?

p. 20. For the sense assigned to ὀδίτης cf. Nonnus, xx, 167 ἀλῆμονας ἀνδρας ὀδίτας, and Nonnus, i, 76 ἕγρος ὀδίτης applied to a dolphin.

For 'Lycidas' see also Susemihl (*A. L. G.* i. 182), who selects Dosiades.

p. 25. *Callimachus*. That Callimachus' chief interest is in the explanation of recondite legends, is well illustrated by the new fragments of the *Aeria*. See *Oxyrhynch. Papyri*, vol. vii, No. 1011. Antiquarian curiosity forms the sole connecting link between the loosely connected details of the collection.

p. 26. *Hemesianax*. See Athenaeus 597a for a long fragment of his work. Schol. Nicander, *Theriac*. 3 ὁ Ἑρμεσίαναξ φίλος τῷ Φιλητῇ καὶ γνῶριμος ἦν. Schol. Theocr. viii, 55 ὁ Ἑρμ. φησὶ τὸν Δάφνιν ἐρωτικῶς ἔχειν τοῦ Μενάλκα . . . ἀλλ' ὁ μὲν ἐπ' Εὐβοίᾳς τὰ περὶ αὐτὸν διατίθεται, οὗτος δὲ ἐπὶ Σικελίας. Argum. Theocr. ix; Antonius Liberalis, 39; Parthenius, v. 22.

His 'Leontion' published in 288 was a collection of amatory legends, telling *inter alia* the stories of Polyphemus and Galatea, of Menalcas and Daphnis, of Arceophron and Arsinoe (see Addenda, Pref. to Pseudo-Theocr. xxiii).

See Rohde, *Griech. Roman*, p. 80.

p. 36. Nothing is known of Theocritus' later years or of his death. There is a curious couplet in Ovid, *Ibis* 549-50:

'Utque Syracosio praestricta fauce poetae  
Sic animae laqueo sit via clausa tuae,'

on which strange conjectures have been built, as by the Latin Scholiasts.

(1) Schol. Cod. 36, Semin. Pat.: 'Theocritus poeta bucolicorum, ut multi ferunt, truncatus est capite quod dicax non tantum in vulgares sed in principes fuerit. Sunt qui dicunt quom ad eum locum deductus fuisset ubi truncandus erat pavore percussum eum interiisse.

(2) Cod. Salvagn.: 'Theocritus Syracosius qui cum in Hieronis tyranni filium invectus esset ab eo ideo est capi iussus, ut eum ad supplicium trahi simularet. Interrogatus si deinceps a maledictis desisteret ille eo acrius etiam regi ipsi maledicere coepit. Quare ad certum supplicium rapi iussit.'

See R. Ellis on Ovid, *l. c.*, who believes that the 'Syracusan poet' is Philoxenus.

p. 51. On the conclusions to be drawn from the order of the poems and the existence of Scholia cf. Wilamowitz, *Textgesch.* pp. 64-65, and *ib.* p. 107.

p. 47. On the Φ MSS. see further Wilamowitz, *Textgesch.* p. 69 *sqq.* For the authorship of xxv, xxii and the Megara, &c., *ib.* pp. 79 *sqq.* For the Π group, *ib.* p. 84.

p. 50. Artemidorus should rather be placed about 70 B.C. His work on Theocritus was continued by his son Theo, who published the first annotated edition of Theocritus (Wilamowitz, *Textgesch.* p. 124).

p. 53. On the supposed lost works of Theocritus (Προϊτίδες, Ἐλπίδες, &c.) see Wilamowitz, *Textgesch.* p. 129.



## ADDENDA TO THE NOTES



### I.

#### PREFACE.

THE first literary treatment of the Daphnis legends, the 'Sorrows of Daphnis,' seems to have been that of Stesichorus, whose version is preserved in Aelian, *V. H.* x. 18. Cf. Diodorus Sicul. iv. 84 :

Δάφνιν τὸν βούκολον λέγουσιν οἱ μὲν ἐρώμενον Ἑρμοῦ, οἱ δὲ υἱόν. τὸ δ' ὄνομα ἐκ τοῦ συμβάντος σχεῖν· γενέσθαι μὲν αὐτὸν ἐκ Νύμφης, τεχθέντα δὲ ἐκτεθῆναι ἐν δάφνῃ· τὰς δ' ὑπ' αὐτοῦ βουκολουμένας βοὺς φασιν ἀδελφὰς γεγενέσθαι τῶν Ἥλιου·

ἐβουκόλει δὲ κατὰ τὴν Σικελίαν Δάφνις . . . ἡράσθη αὐτοῦ Νύμφη μία καὶ ὤμίλησε καλῶ ὄντι καὶ πρῶτον ὑπηγήτη (cf. Theocr. viii. 93). συνθήκας δ' ἐποίησε μηδεμία ἄλλη πλησιάζει αὐτόν· καὶ στερηθῆναι τῆς ὄψεως ἐὰν παραβῇ καὶ εἶχον ὑπὲρ τούτων ῥήτραν πρὸς ἀλλήλους· χρόνῳ δ' ὕστερον βασιλέως θυγατρὸς ἐρασθείσης αὐτοῦ, οἰνωθεὶς ἔλυσε τὴν ὁμολογίαν καὶ πλησίασε τῇ Κόρῃ· ἐκ δὲ τούτου τὰ βουκολικὰ μέλη πρῶτον ᾄσθη καὶ εἶχεν ὑπόθεσιν τὸ πάθος τὸ κατὰ τοὺς ὀφθαλμοὺς αὐτοῦ.

Cf. Schol. Theocr. i. 66 ἥρα Νύμφης ὁ Δάφνις· ἡ δὲ Νύμφη ἀπεστρέφετο αὐτὸν διὰ τὴν πρὸς ἐτέρας γυναῖκας ὁμιλίαν. And Pseudo-Servius on Verg. *Ecl.* v. 20 'Adamatus a Nympha . . . iure iurando adstrictus est ne cum alia concumberet; dum boves persequitur ad regiam pervenit, et ob pulchritudinem appetitus cum regis filia consuetudinem miscuit . . . Nympha luminibus eum orbavit.' Cf. Pseudo-Serv. *Ecl.* viii. 68; Schol. k, Theocr. viii. 93 οἱ λοιποὶ φασὶ τυφλωθῆναι αὐτὸν καὶ ἀλώμενον κατακρημνισθῆναι. Cf. Schol. on i. 85.

In these versions the 'sorrows' of Daphnis seem to be his punishment by blinding for an act of unfaithfulness. Of this there is no mention in Theocritus. In Idyll i and vii. 73 Daphnis certainly dies, whether as a punishment for a guilty love, or from a broken heart, or other cause. The version adopted by Theocritus was doubtless sufficiently well known to the circle for whom he wrote to make it unnecessary for him to tell the whole story in every detail, and from Idyll i. 24 we may conclude that his version was different from, and was regarded as superior to, one told by 'Chromis of Libya,' whoever be the poet whose name is concealed in that pseudonym. The interpretation suggested in the original preface to Idyll i that

Daphnis pined away suppressing his love does not occur elsewhere, but has the possible advantage of making the interpretation of Idylls i and vii independent of other sources. No help can be got from Nonnus' tale (Dionys. xv. 171), in which Daphnis is killed by the girl who will not return his love, although Nonnus is clearly acquainted with Theocritus and imitates his lines:

ἃ πόσα Δάφνις ἄειδεν ὁ βούκολος· ἀμφὶ δὲ μόλπη  
παρθένος ἀστιβέεσσιν ἐκεύθετο μάλλον ἐρίπναις  
ποιμενίης φεύγουσα βοῆς μέλος.

Finally she slays him, and the Nymphs and the oaks and the cattle mourned for him:

καὶ δάμαλις δάκρυσε καὶ ἔστενεν ἀχνυμένη βοῦς.

Here, however, as elsewhere in Greek legend, Comparative Folk-lore may help us. Whatever be the form of the tale, it seems to have been originally one of the many legends which told of the love of a nymph for a mortal man and of the fatal consequences of such love. Compare the stories of Paris and Oenone, Menalcaas and Evippe (in Hermesianax), and of Hylas (see Rohde, *Griech. Roman*, p. 117). Recently Mr. Ferguson, in the *Classical Quarterly*, vii. 3, has explained the tale as one of those which tell of the perils which result from intimacy with a water-sprite, and interprets ἔβα ῥόον (i. 140) as 'passed into the waters'—'was made into a well.' This translation of ἔβα ῥόον seems improbable: rather I should translate 'approached the stream,' i. e. the stream which was the water-sprite; then ἔκλυσε δῖνα will describe the fate of Daphnis as like that of Hylas. A similar folk-tale may underlie Hermesianax' version of the Menalcaas' story ὃν φησιν Ἑρμεσιάνῃ ἐρασθῆναι τῆς κρηναίας εὐίππης. (κρηναίας is given by MS. k: κυρηναίας vulgo. κρηναίας W.-M.)

Folk-lore, however, supplies many instances of magic streams, contact with which is fatal to the unchaste. See Halliday, *Greek Divination*, ch. vi (on Ordeals). We might, therefore, devise the following interpretation: Daphnis has sworn never to love a mortal woman (i. 96): he is inspired with passion, and although he will not yield to it yet he is found guilty, for though Aphrodite would restore him (i. 139), yet when he approached the wizard stream (ἔβα ῥόον) the spirit of the waters drew him under and swept him away. For after all Aphrodite is only one of the new-fangled gods. The 'Olympians' are of small account to the people of the Greek country-side: it was Pan, and the Nymphs and the 'people of the Hills,' the spirits of corn and wild, that they feared and propitiated, and it is this side of Greek belief that Theocritus knew and used as background if not as *motif* in his Pastorals. With this interpretation of ἔβα ῥόον we get a new point for Lacon's words in Idyll v. 15-16; and v. 20, 'I did'nt steal your coat,' or

μανεῖς ἐς Κραῖθιν ἀλοίμαν

and

αἶ τοι πιστεύσαιμι, τὰ Δάφνιδος ἄλγε' ἐρόιμαν

which now will mean not merely 'may I be as miserable as Daphnis, but may I be put to the ordeal of the mysterious water and declared guilty if I believe you.'

15. οὐ θέμις . . . τὸν Πᾶνα δεδοίκαμες. Perhaps a survival of that superstitious dread of the noontide which is noticed in Frazer, *Taboo and the Perils of the Soul*, p. 88, and attributed by him to the fear caused by the disappearance of the shadow. But is there proof that in latitudes just outside the tropics this superstition attaches, as we should there expect, to the noontide of the summer solstice? See Lucan, iii. 423.

20. Ἰκεο. I take this now as a historic aorist, referring to some real contest with 'Chromis of Libya' (whoever may be concealed under that name), whose version of the 'Sorrows of Daphnis' was acknowledged inferior.

29. The design of the cup is still in dispute.

(1) Mr. Edmunds, in *Class. Review*, vol. xxvi, 241, takes ἀ δέ (in l. 30) to mean the ἐλίχρυσος and ἔλιξ as adjective qualifying ἐλίχρυσος. According to him the cup has an upper and lower band of floral decoration, between which stand the three figure-groups, but he makes the mention of the lower band begin in l. 55 (ἄκανθος). But παντῇ περιπέπταται is against this, and ἐντοσθεν in l. 32 is then unintelligible. If it does not mean 'inside the cup' it must mean 'within the bands,' and both bands must therefore have been mentioned.

(2) Mr. A. S. F. Gow, in *Journal of Hellenic Studies*, 1913, 1, brings forward arguments for believing that the ornament is inside the cup, and gives examples of metal cups so decorated.

46. Πυρναίαις. Πύρνος πόλις Καρίας, Steph. Byz. See Wilamowitz, *Textgesch.* p. 227, note. This interpretation commits us to a Coan setting for the piece (cf. Wilamowitz, *op. cit.* 162). Thyrsis is then a Sicilian resident in Cos, and this suits the designation Θύρσις ὅδ' ὡς Αἴτνας very well. Amend the note on l. 57 accordingly, and read 'Sicily' for 'Cos' in the first line of that note. The reading πορθμεῖ Καλυδωνίῳ can however be retained, if we make the coaster come from Aetolia to Cos, as the instances of πορθμεύς there quoted show we may. There is no τέρας about this as Wilamowitz thinks (*Textgesch.* p. 37).

51. ἐπὶ ξηροῖσι. With explanation No. (4) ξηρός is dry unpalatable stuff. Xenoph. *Oec. Z.* 36 ὁ ξηρός σίτος ὅπως καλῶς ἐδάδιμος γίγνηται ἐπιμελητέον.

Mr. Edmonds conjectures ἀκρατίσδον (see Suidas, s.v. ἀκρατίζω), 'before she set him a-breakfasting on poor victuals.' The construction of καθίζω with accusative participle is well known (κλαίοντας καθίζει, &c.), and this certainly yields a good sense with little change.

52. ἀκριδοθήραν. 'They weave little baskets of dried grass and put grasshoppers in them' (R. Kipling, *Jungle Book*).

107. The MSS. insert here the line

ᾧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι.

The passage of Plutarch, *Quaest. Nat.*, referred to is extant only in the translation of Longolius:

'Unde apud Theocritum iocose Venus ad Anchisen a pastore ablegatur, uti apum aculeis propter adulterium pungatur. "Te confer ad Idam | confer ad Anchisen, ubi quercus atque cypirus | crescit, apum strepit atque boum melliflua bombis" | et Pindarus "parvula favorum fabricatrix quae Rhoecum pupugisti aculeo domans illius perfidiam"' (see Schol. Apoll. Rhod. ii. 477).

The bee in Greek folk-lore is an agent for the punishment of infidelity or uncleanness. Wilamowitz accordingly gives to this passage the new interpretation: 'Get thee to Anchises on Ida: there are the oaks, the grass, the *bees*'; i.e. that is the spot where you succumbed to passion; and what did Anchises get from it? The bees blinded him. See Servius on *Aeneid* ii. 12 [W.-M. *Textgesch.* pp. 229-35]. But the value of Servius' passages seems very doubtful, when we find him writing on *Aen.* ii. 687 'contra opinionem Theocriti qui eum fulmine caecatum fuisse commemorat.' Is the Theocritus of the passage necessarily the poet? If so, the '*fulmine caecatum*' can have nothing to do with *this* passage. Further, Wilamowitz' explanation would only be apposite if Aphrodite were persuading Daphnis to be *her* lover! The blinding by bees is told of none in Greek folk-lore except Rhoecus, and if Theocritus had found it in some obscure Anchises legend he could hardly have found a better way to leave it unexplained and to baffle his readers than by writing the line ᾧδε (or αἱ δὲ) καλὸν βομβεῖντι. If the sense were what W.-M. suggests we would require a line with some venom in it.

In l. 105 ᾧ cannot be 'where': see Dialect, § 60. It means 'whence.' οὗ, which MSS. give, is no Doric form. We must read οὐ . . . βουκόλος: 'Is it not said that . . .' (so W.-M. and others). Possibly οὐ δέχεται . . . βουκόλος, in which case ὁ βουκόλος is Daphnis (cf. l. 116).

125. Arcas. Cf. Nonnus, xiii. 297:

Ἄρκαδος ὅν ποτε μήτηρ  
καλλιστῶ Δαὶ τίκτε, πατήρ δέ μιν ἐς πόλον ἄστρον  
στηρίξας ἐκάλεσσε χαλαζήεντα Βοώτην.

## II.

### EXCURSUS A. THE MAGIC OF THE IDYLL.

The distinction drawn in the original note between Fire Magic and Philtre Magic was not a good one. We should rather distinguish as our modern anthropologists tell us between (1) Prayer or Cursing; this is open and loud, and the speaker of the prayer or curse is merely invoking an external power who will grant his petition without his aid. (2) Magic proper, where the required effect is produced by bringing the '*mana*' of the operator to bear upon the person who is aimed at through the medium of something which contains part of his personality—his picture, his spittle, his footprint, his clothing, his name,



&c. This is the so-called 'sympathetic magic' which some would subdivide into 'homoeopathic' and 'contagious magic,' according as the medium is a counterfeit of the victim (his likeness, &c.) or something which once has been in contact with him. [See, however, Jevons in *Reports of International Congress for the History of Religion*, 1908, i. 8, who maintains that this is an unnecessary refinement: the name, the likeness, the shoe, &c., are not only symbolic of the man or like the man: they are the man for the purpose of the magic worker, and by sticking pins into a wax image you damage your enemy just as directly as if you stuck them into his flesh.] (3) Magic simple and proper may be combined with invocation to a 'deity'—the transition stage from magic to religion. This phase is shown in Theocritus, ii. 14–16, where Simaetha invokes Hecate 'to be with her *φάρμακα ταύτ'* ἔρδουσα χερείονα μήτ' τι Κίρκης, &c., and not infrequently in the Defixionum Tabellae, Greek and Latin; e. g. Def. Tab. I.-G. iii. 3, App. 98:

φίλη γῇ βοήθει μοι· ἀδικούμενος γὰρ ὑπὸ Εὐροππολέμου καὶ Ξενοφώντος καταδῶ αὐτούς.

There are three points of folk-lore and magic in this idyll, which deserve closer examination:

(a) *ποταείσονται ἄσυχα*. Line 11.

(b) the meaning of *κατάδεσμος*, *καταδέω*, &c.

(c) the *ἵνγξ* and *ῥόμβος* of lines 17, 30, &c.

(a) *ποταείσονται ἄσυχα*. Where the magic-worker uses some article or instrument as a medium to convey his 'mana' he directs or informs it by 'singing' over it in monotonous crooning voice, see F. B. Jevons, 'Graeco-Italian Magic,' in *Anthropology and the Classics*; and Spencer and Gillan, *Northern Tribes of Central Australia*, &c., xiv: 'The *irna* and *takula* (= short pointed sticks or bones) are used by the ordinary native, and it is a striking feature of these tribes that any native can use them. In the Arunta tribe a man desirous of using any of these goes away by himself to some lonely spot in the bush, and placing the stick or bone in the ground he crouches over it muttering the following or some similar curse as he does so: "Ita pukalana purtalinja apinia-a," "May your heart be rent asunder." Cf. Ovid, *Metam.* xiv. 57 'magico demurmurat ore,' and Justinian, *Instit.* iv. 185 'qui susurris magicis homines occiderunt.'

The recurring refrain of this Idyll *ἵνγξ*, ἔλκε is Simaetha's 'low singing.'

(b) *κατάδεσμος*. See note on l. 3. This word and the verb *καταδέω* (or *καταδίδημι*), never *καταδοῦμαι*, came to be used especially of the method of magic known from the Defixionum Tabellae, in which the 'binding' is effected by writing the victim's name, sometimes with a spell added thereto, on a lead tablet and transfixing it with a nail. The purpose is nearly always to cause death or suffering. The form of words may be (1) simply the name; (2) as *Τελωνίδην καταδῶ*, Def. Tab. 40; (3) with elaboration, as Def. Tab. 107 *ὡς οὗτος ὁ μόλυβδος ἄτιμος καὶ ψυχρός, οὕτω ἐκείνος καὶ τὰ ἐκείνω ἄτιμα καὶ ψυχρὰ ἔστω καὶ τοῖς μετ' ἐκείνου ἅ περὶ ἐμοῦ λέγοιεν καὶ βουλευόιατο*.



Very rarely we find Devotiones used for Love-spells. A late example (third century A.D.) is the *Tabella Hadrumentana* (Def. Tab. 78) with a curious jumble of Old Testament names.

Wax may be used instead of, or along with, lead. Def. Tab. 55 *τούτους ἐγὼ καταδίδημι ἅπαντας ἐν μολύβδῳ καὶ ἐν κηρῷ*.

Simaetha, however, is not using the method of Defixio, and hence avoids the word *καταδήσω*. The Scholiast, being less precise in his use of the vocabulary of magic than Theocritus, paraphrases *καταθύσομαι* by *καταδήσω*.

(c) *Ἵνγξ* . . . *Ῥόμβος*. I take these words to signify one and the same thing, and that thing to be some form of the familiar 'Bull-roarer,' an instrument of magic known throughout the world. In its simplest form it is made of a thin slat of wood about 8" × 3", sharpened at the ends, and suspended at one end by a piece of string about a yard long. Take the end of the string in your fingers and whirl the thing rapidly: a deep buzzing noise is produced. Its uses in magic are manifold, but it is specially used in Initiatory ceremonies, in love-charms, and in wind- and rain-making. Clement of Alexandria, *Protrept.* 17, Dindorf, mentions it as used in Dionysiac mysteries (*κῶνος καὶ ῥόμβος καὶ παίγνια καμπεσίγνια*), and the Scholiast on the passage explains *κῶνος* as *ξυλάριον οὗ ἐξηπται τὸ σπάρτιον καὶ ἐν ταῖς τελεταῖς ἐδονεῖτο* (? *ἐδινεῖτο*) *ἵνα ῥοιζῇ*, cf. Hesych. s. v. *ῥόμβος*.

That the *Ἵνγξ* is identical with the *ῥόμβος* seems clear from Suidas, s. v. *Ἵνγξ*. *ἔστι δὲ καὶ ὄργάνιον τι Ἵνγξ καλούμενον, ὅπερ εἰώθασιν αἱ φαρμακίδες στρέφειν, ὡς κατακηλούμενά τοὺς ἀγαπωμένους· ἔστι δὲ καὶ ὄρνέον τι, ᾧ προσκείται τὴν αὐτὴν δύναμιν ἔχειν· ὅθεν δεσμεύουσι τοῖς τροχίσκοις*. Note here that Suidas distinguishes *Ἵνγξ* the bird (wryneck) from *Ἵνγξ*, the magic 'whirler.' It may be, however, that the *ῥόμβος* was made in the shape of, or inscribed with, the design of a 'wryneck,' or even that the bird (or feathers of the bird) were tied to the *ῥόμβος*: cf. Hesychius. *Ἵνγξ*: *φίλτρον ἀπὸ Ἵνγγος τοῦ ὄρνέου. ἀπὸ δὲ τοῦ ὄρνέου καὶ τὰ κατεσκευασμένα εἰς ἔρωτας Ἵνγγας καλοῦσι*. It is, however, clear that the *ῥόμβος* is not a wheel, but a whirler, and that the refrain verse of the idyll is just that 'low singing' which accompanies the employment of the magic instrument.

(The Scholiast on ii. 17 mixes up the *ῥόμβος* and the *κηρινὸν μίμημα* in a hopeless fashion.)

For the use of the 'whirler' or 'bull-roarer' in love-magic see Roth, *Ethnol. Studies among Queensland Aborigines*, § 325: 'The charm is swung at night at a considerable distance from camp by males only, in the belief that the women whom they are bent on marrying will reciprocate their passions with increased fervour. The female referred to experiences herself as becoming more and more enamoured.' Cf. Spencer and Gillan, *Northern Tribes of Central Australia*, p. 473: 'To obtain a woman by magic the man swings the little Churinga (i.e. *ῥόμβος*) called *Namatwinna*, usually spending the night out in the scrub while he does so. The whole time is spent in singing and continually swinging the little bull-roarer.'

Simaetha, however, is using 'attractive' and 'destructive' magic indifferently. With the *ῥόμβος* she 'draws him home,'

but with the wax, and the bran, and the laurel, and the hem of his garment she works bodily peril for him.

## EXCURSUS B. PHILINUS.

In the Preface to the Idyll I adopted the view of Wilamowitz that Philinus was the Philinus of Cos who won the Stadium at Olympia in 264 and in 260, and that the *dramatic date* of the Idyll, if not its date of composition, was before 264.

Wilamowitz, *Aratos von Kos*, 184: 'Die Zauberinnen erwähnen den Sieger der Olympiaden 129 und 130 (264 und 260) als jungen Mann und besten Läufer. Dies habe ich durch Combination von 2. 115 mit den Olympioniken des Africanus erschlossen und halte es für zwingend. Natürlich kann Philinos in der Heimat der beste Läufer gewesen sein ehe er in Olympia lief. Der Dichter fragt kaum etwas nach einer panhellenischen Berühmtheit.'

1. In his *Textgeschichte*, pp. 163-4, Wilamowitz so far modifies this that he prefers a later date when Philinus' name was on every one's lips: 'Die berühmte Person wird herangezogen, weil sie berühmt ist; in Kos konnte das Philinos schon vor seinem Hellenensiege sein, daher kann Theokrit das Gedicht auch früher, wenig früher, gemacht haben als 264; aber noch besser, als der Name in aller Munde war.'

2. But whether this is Philinus the Olympic victor or no, it does not follow that the *scene* of the poem is Cos [see, further, Excursus C, Artemis]. Coan athletes were famous in the Greek world for grace and style; Damoxenus, ap. Athen. A. xv. 6 = Kock, iii. 353:

νεανίας τις ἐσφαίριζεν εἰς  
ἐτῶν ἵσως ἑκατάδεκ' ἢ ἑπτακαίδεκα  
Κῶος· θεοὺς γὰρ φαίνεται ἢ νῆσος φέρειν·  
ὅς ἐπεὶ ποτ' ἐμβλέψει τοῖς καθημένοις  
ἢ λαμβάνων τὴν σφαῖραν ἢ διδοὺς, ἅμα  
πάντες ἐβοῶμεν . . .  
ἢ δ' εὐρυθμία, τὸ δ' ἥθος, ἢ τάξις δ' ὄση.

Cf. *Inscript. Cos*, Paton and Hicks, No. 137.

A smart little runner from a neighbouring island would attract attention in sporting circles and among the girls just as much in the third century B. C. as in the twentieth A. D.

3. There is abundant evidence that athletes went on regular tours from meeting to meeting, not only to the great Panhellenic festivals but to the local sports which were held in every city, and of which the number and importance increases largely from the third century onwards. Victories in these local contests brought considerable fame. Further, the records show that the career of an athlete was in many cases a long one. He could win prizes in the boys' class (παῖδες), in the intermediate class (ἀγένησιοι), and the men's class (ἄνδρες); cf. Pausan. vi. 3. 11 'Ολυμπικὰς μίαν μὲν ἐν παισὶ δύο δ' ἄλλας ἀνδρῶν, and other examples below.

Thus for *runners* we have the following striking records:

(a) Demetrius son of Aristippus (*I.-G.* v. 2. 142) had to his credit

Ὀλύμπια	παῖδας	στάδιον
Νέμεα	,,	δύλιχον
Ἀσκραπίεια	,,	,,
Ἀλεαῖα	,,	,,
Λύκαια	ἄνδρας	,,
Νέμεα	,,	,,
Ἐκατόμβοια	,,	δύλιχον ἵππιον
Ἴσθμια	,,	δύλιχον
Ἀλεαῖα	,,	,,
Πύθια	,,	,,
Ὀλύμπια	,,	,,
Βασίλεια	,,	,,
Ἴσθμια	,,	,,
Νέμεα	,,	,,
Λύκαια	,,	,,
Ἀλεαῖα	,,	,,
Νέμεα	,,	,,
Λύκαια	,,	,,
Ἀλεαῖα	,,	,,
Ἐκατόμβοια	,,	δύλιχον ἵππιον
Ἴσθμια	,,	δύλιχον

(b) Onasiteles of Peraea (Rhodes), *S. G. D. I.* 4271 = Dittenberger, *Syll.* 679, leads off with three victories in the boys' stadium at the Isthmia νικῶντα στάδιον παῖδας τρὶς Ἴσθμια (so he must have begun at the age of fourteen), and went on through the ἐφηβοὶ and the ἄνδρες classes at numerous meetings.

(c) Philinus the Coan (Pausanias, vi. 17. 2) had for his record ἐν Ὀλυμπίᾳ δρόμου νίκαι πέντε (of course not five different meetings!) τέσσαρες δὲ Πυθοὶ καὶ Ἰσαι Νεμείων, ἐν δὲ Ἴσθμῳ μία ἐπὶ ταῖς δέκα. As there were only three events in the foot-races (δύλιχον, στάδιον, δίαυλον) Philinus' career must have extended over four Isthmian periods at least.

(d) Leonidas of Rhodes ran a winner in *all* the foot-races in four successive Olympiads. Pausanias, vi. 13. 4 ἐπὶ γὰρ τέσσαρας Ὀλυμπιάδας ἀκμάζων τε τῇ ὥκυτῃ ἀντήρκεσε καὶ γεγόνασιν αὐτῷ δρόμου νίκαι δύο ἀριθμὸν καὶ δέκα. His flat racing career extended from Ol. 154 (164 B.C.) to Ol. 157 (152 B.C.).

[Herodas, i. 50, makes Gryllos win five prizes (as a boxer) παῖς μὲν ἐν Πυθοὶ | δις δ' ἐν Κορίνθῳ τοὺς ἰουλον ἀνθεύοντας | ἄνδρας δὲ Πίσῃ δις καθεῖλε πνικτεύσας.]

It is clear then that even if ὁ χαρίεις Φιλίνος of Idyll ii is the Olympic runner of 264-260, we may date the poem much earlier than the year 264. He could have attained local fame as early as 270 or 274 or thereabouts in a παῖδων στάδιον, though the epithet χαρίεις would suit an ἐφηβος (ἀγένειος) best. The age limit for the different classes varied with local conditions (see Gardiner, *Greek Athletic Sports and Festivals*, p. 271; Dittenberger, *Sylloge*, 524). The age for ἀγένειοι was probably 17-20. There is, however, no clear evidence for the highest age at which a competitor in the ἄνδρες class pulled off a big event. [The pro-

fessional pot-hunter Asclepiades of *I.-G.* xiv. 1102 retired at twenty-five after six years in the ring, and an unusual case is mentioned in Pausan. vi. 6, 3, in which the father of a successful competitor in the ἀγένης class entered for and won the δίαυλον.]

Of Philinus, we do not know in what order, or in what classes, his victories were gained, nor the date of his Isthmian successes. We have therefore no positive evidence for his age in 264. There is, however, no certainty about the identification: the evidence is not 'zwingend,' as Wilamowitz regards it. Still less is there any need to identify the Philinus of Olympia with Φιλίνος ὁ μαλθακός of Idyll vii. 105.

The name is common in the Coan records:

(a) Paton and Hicks, *Inscrip. of Cos*, No. 368 (viii), p. 253. Date about 230 B. C.

(1) Philinus, son of Dardanus and Agesion, grandson of

(2) Philinus, son of Phocion and Menito.

(3) Philinus, son of Philiscus and Nicotere.

(b) Paton and Hicks, No. 10. Date 263 B. C.

(4) Philinus, son of Philippus.

(5) Philinus and Biton, sons of Kratidas (another Theocritean name, v. 90 l).

(6) Philinus, son of Euteridas.

(7) Delphis (!), son of Philinus.

(c) Paton and Hicks, No. 45 (a). Date 260 B. C.

(8) Philinus, son of Philo, victor as choregus at the local Dionysia.

(d) *S. G. D. I.* 3591, b. 36.

(9) Philinus, son of Diocles of Cos.

(e) *S. G. D. I.* 3694. Philinus of the deme Phyxa (Theocr. vii. 130), father of Timogenes.

(f) Galen, xiv. 683. Philinus, a noted physician, pupil of Herophilus, leader of the experimental school of medicine. Date about 250 B. C.

τῆς ἐμπειρικῆς αἰρέσεως προέστηκε Φιλίνος Κῶος, ὁ πρῶτος αὐτὴν ἀποτεμνόμενος ἀπὸ τῆς λογικῆς αἰρέσεως, τὰς ἀφορμὰς λαβὼν παρὰ Ἡροφίλου οὗ δὴ ἀκουστὴς ἐγένετο (see Susemihl, *A. L. G.* i. 818).

Surely some one of these may, even if no others existed, serve us for Φιλίνος ὁ μαλθακός! and even for ὁ χαρίεις Φιλίνος. To fix the date on the evidence of such a name is as dangerous as it would be to fix one on the mention of 'Mr. Pitman the famous oarsman.'

#### EXCURSUS C. ARTEMIS-HECATE; AND THE SCENE OF THE POEM.

The identification of Selene, Hecate, Artemis, as Powers of Magic and of the Underworld, is made complete by Theocritus. Schol. on ii. 33 ἦν πρὸ τούτου Ἑκάτην ἐκάλεσε αὐτὴν νῦν Ἀρτέμιν λέγει διὰ τὸ ὑπείναι τινα κοινωνίαν ταῖς θεαῖς. Schol. Arist. *Plut.* 594 τὴν Ἑκάτην ἐν ταῖς τριόδοις ἐτίμων διὰ τὸ τὴν αὐτὴν Σελήνην καὶ Ἀρτέμιδα καὶ Ἑκάτην καλεῖσθαι.

On the whole question see Farnell, *Cults*, ii, ch. 16; Roscher, *Lexicon*, 3182 (Mondgöttin); *ib.* 571 (Artemis) and 1896.



Proclus in Plat. *Crat.* 112, § 169 ὅτι δὲ πολλή τῆς Ἀρτέμιδος καὶ ἡ πρὸς τὴν ἑγκόσμιον Ἑκάτην ἔνωσις καὶ ἡ πρὸς τὴν Κόρην φανερόν τοῖς καὶ ὀλίγα τῷ Ὀρφεῖ παραβεβληκόσι . . . Ἀρτεμιν Ἑκάτην Ὀρφεὺς κέκληκεν.

ἡ δ' ἄρα δι' Ἑκάτη παιδὸς μέλη αὖθι λιπούσα  
Λητοῦς εὐπλοκάμοιο κόρη προσεβήσατ' Ὀλυμπον,

ᾧστ' οὐδὲν θαυμαστὸν εἰ καὶ τὴν ἐν τῇ Κόρῃ Ἀρτεμιν Ἑκάτην ἄλλοις κέκληκαμεν.

The earliest known example in literature of such identification is Aesch. *Supp.* 676 :

Ἀρτεμιν Ἑκάτην  
γυναικῶν λόχους ἐφορεύειν.

In the Inscriptions we have such conjunction of names, so far as I am aware, only in Inscr. Delos (Dittenberger, *Syll.* 588. 45) φιάλον Ἐπίκτητος Ἀμόργιος Ἀρτέμιδι Ἑκάτει and *I.-G.* xii. 359 (Thasos) Ἀρτέμιδος Ἑκάτης, but close association in cult is proved by the epithets that are common to Hecate and Artemis, as ἐνοδία ἐπιφανῆς σώτειρα.

Dittenberger, *Or. Gr. Ins.* i. 18 Ἀρτέμιδι Σωτείρα: *ib.* i. 441 ἄγωνα . . . Ἑκάτη Σωτείρα Ἐπιφανεῖ (from Stratonicea). The association was especially close at Ephesus, and in Caria (Farnell, ii. 506). See also *I.-G.* xii. 1. 915 Ἀρτέμιδι Σωτείρα with 'Hecatae deae imago rupi incisa . . . duas faces manibus tenentis, ante quam canis sedet oculis retro ad dominam suam conversis.' Hiller von Gaertingen, *ad loc.*

In the Defixionum Tabellae the name of Hecate seldom appears. The usual formula is Δάματρι Κούρα Πλούτωνι, θεοῖς τοῖς παρὰ Δάματρι πᾶσι καὶ πάσαις (*S. G. D. I.* 3536, Delos), or the like. See *I.-G.* iii. 3, Suppl. p. x. But in *I.-G.* iii. 3, Suppl. p. xiv a, we have ἐπιορκίζω τὴν τριώνυμον Σελήνην, and *ib.* xiii a Ἀλθαία Κόρη Ἑκάτη.

Now there is very little evidence for a cult of Artemis in Cos, though we find mention of the month Ἀρταμίτιος (P.-H. *Inscr. of Cos*, 382. 43 b, &c.) and a mutilated inscription (*ib.* No. 372) has ὁ δᾶμος ὁ Ἀλασαρνιτῶν τὰν Ἀρτεμιν. There was, however, in Cos a joint worship of Adrasteia and Nemesis, which is associated, and sometimes identified, with Artemis (Farnell, *Cults*, ii. 499, who quotes Harpocration Ἀδράστειαν, οἱ μὲν τὴν αὐτὴν λέγουσι τῇ Νεμέσει. Δημήτριος δὲ ὁ Σκήψιος Ἀρτεμίν φησιν εἶναι τὴν Ἀδράστειαν ὑπὸ Ἀδράστου τινὸς ἰδρυμένην).

Evidence for a cult of Hecate in Cos is given by Inscr. Cos. *S. G. D. I.* 3731 Ἑκάτα ἐμ πόλει οἶν ἐπίποκον τελείαν. *ib.* 3708 Ἑκάτα Στρατιά.

But there is no evidence that the names Artemis-Hecate, were here associated or interchanged, so that Theocritus could write ἄλσος ἐς Ἀρτέμιδος meaning εἰς Ἑκάτας ἄλσος; nor is there any evidence of a κανηφορία in a Hecate cult. (See Farnell, ii. 519; ii. 602.)

The Festival of Artemis (Hecate) in Theoc. ii is clearly one of considerable importance. There was an elaborate πομπή, and presumably an ἄγων γυμνικός, at which Delphis and Philinus ran as competitors (ii. 115).



To find such a festival and *ἄγων* we must leave Cos for the Carian mainland or for Rhodes. There the cult of Artemis becomes of high importance :

(1) At Myndos. Head, *Hist. Num.*, s. v. Ἀρταμυς Μυνδία.

(2) At Kindyè or Bargylia. Strabo, 658 τὸ τῆς Ἀρτέμιδος ἱερὸν τὸ τῆς Κινδυάδος ἦν δέ ποτε καὶ χωρίον Κινδύη. Cf. *Inscript. Priene*, 47 (referring to Bargylia) ἐν τῷ ἄγωνι τῷ συντελουμένῳ τῇ Ἀρτέμιδι τῇ Κινδυάδι.

(3) At Cnidos. *S. G. D. I.* 3502 εἰκόνα χρυσέαν σύνναον τῇ Ἀρτάμιτι Ἰακυνθοτρόφῳ καὶ Ἐπιφανεῖ ὡς καὶ αὐτὰς ἱερεὺς ὑπάρχει διὰ βίου. Here was held the Festival of the Ἰακυνθοτροφία. (*S. G. D. I.* 3501, 3512.)

(4) Mention of Artemis is specially frequent in Rhodian Inscriptions. See *I.-G.* xii. 1, p. 234, and *S. G. D. I.* vol. iv, p. 672 ; *I.-G.* xiv. 730 Ἀρταμία πανήγυρις.

(5) There was an important temple at Stratonicea (Idrias) in Caria, where annual athletic festivals were held, under the name Ἐκατήσια ἐν Στρατονικήᾳ. *P.-H. Inscr. Cos*, 105 ; Dittenberger, *Or. Gr. Inscr.* 441. 133.

It is therefore more than likely that we should transfer the scene of *Idyll* ii from Cos to Rhodes or to Caria. Myndos is excluded from the manner in which Delphis is described in 29 and 96. He is obviously a foreigner. Stratonicea is excluded by the fact that it is far from the sea, and inconsistent with l. 38.

Rhodes, Bargylia, and Cnidos are equally suitable (see under (2), (3), and (4) above) by site and possession of an *ἄγων γυμνικός*. The name Timagetos is typically Rhodian. (Wilamowitz, *Textgesch.* p. 163.)

It has already been shown (Excursus B) that the mention of Philinus does not bind us to a Coan setting, whoever this Philinus is.

1. δάφναι. For the use of Laurel in magic, &c., cf. Callimach. *Iambi* (*Oxyr. Pap.* 1011. 220) :

τίς δ' οἶκος οὐπὲρ οὐκ ἐγὼ παρὰ φλιῇ  
τίς δ' οὐ με μάντις ἢ τις οὐ θυτὴρ ἔλκει ;  
καὶ Πυθίῃ γὰρ ἐν δάφνῃ μὲν ἴδρυται  
δάφνην δ' αἰεῖδει καὶ δάφνην ὑπέστρωται,

and Clem. Alex. *Strom.* v. 8. 48, who reports that Apollodorus of Coreyra says that these lines were chanted by Branchos when he purified Miletus of the plague. ὁ μὲν γὰρ ἐπιρραίνων τὸ πλῆθος δάφνης κλάδοις προκατήρχετο τοῦ ὕμνου ὧδέ πως 'μέλπετε ὦ παῖδες' Ἐκάεργον καὶ Ἐκαέργαν. Cf. also Theophrastus, *περὶ δεισιδαιμ.* with Jebb's note *ad loc.*

14. δασπλήτι. On this word and its new-coined masculine form δασπλητής see Schneider, Callimach. ii. 677, and the invocation in *Papyr. Paris* 2854 :

νερτερία νυχία τ' αἰδωναία σκοτία τε  
ἥσυχε καὶ δασπλήτι τάφοις ἐνι δαίτας ἔχουσα  
νύξ ἔρεβος χάος εὐρύ.

Cf. Dietrich, *Nekyia*, p. 52, who gives other examples of the vampire, the blood-sucking demon, from Greek sources.

29. *τάκοιθ' ὑπ' ἔρωτος*. The figurative use of *τήκεσθαι* occurs frequently in magic papyri. See *Archiv für Religionswissenschaft*, xvi. p. 550 *ἄξον δέ μοι αὐτὴν ὑπὸ τοὺς ἐμοὺς πόδας ἐρωτικῇ ἐπιθυμίᾳ τηκομένην ἐν πάσαις ὥραις ἡμεριναῖς καὶ νυκτεριναῖς ἀεί μου μμνησκομένην ἕως ἂν ὑπὸ σοῦ μαστιζομένη ἔλθῃ ποθοῦσά με*.

But actual fever is intended in Defix. Tab. = Cnidos, *S. G. D. I.* 3537 *ἀναβαί μετὰ τῶν ιδιῶν πάντων παρὶ Δάματρα πεπρημένος*; and in Latin *Dirae* as '*Proserpina tradas illam Febri quartanae tertianae cottidianae*' (see *Am. Journ. Phil.* xxxiii, Suppl.).

So in T. Middleton, *The Witch*:

*Hecat.* Is the heart of wax

Stuck full of magique needles?

*Stad.* 'Tis done, Hecat.

*Hecat.* And is the farmer's picture, and his wife's,

Lay'd doune to the fire yet?

*Stad.* They are a-roasting both too.

*Hecat.* Good.

Then their marrowes are a melting subtelly

And three months sickness sucks up life in 'em.

36. *τὸ χαλκίον*. ὁ χαλκὸς ἐνομίζετο καθαρὸς εἶναι καὶ ἀπελαστικὸς τῶν μασμάτων· διόπερ πρὸς πᾶσαν ἀφοσίωσιν καὶ ἀποκάθαρσιν αὐτῷ ἐχρῶντο, Schol.

See Frazer, *Taboo*, p. 226; *Acta Frat. Arval.* pp. 128-35; Miss Harrison, *Proleg.* 591 and 141.

For the employment of bronze (*ἀποτροπῆς ἕνεκα*) at eclipses, see Livy xxvi. 5 'cum aeris crepitu qualis in defectu lunae cieri solet.' Ovid, *Mel.* iv. 334:

'Sub candore rubenti

Cum frustra resonant aera auxiliaria lunae.'

Tacitus, *Ann.* i. 28, &c.

45. *λάθας*. Forgetfulness may be produced by magical means. Cicero, *Brutus*, § 217 'Curio . . . subito totam causam oblitus est, idque veneficiis et cantionibus factum esse dicebat.'

53. *κράσπεδον*. For the use of a portion of the victim's clothes see Eurip. *Hippol.* 513:

δεῖ δ' ἐξ ἐκείνου δῆ τι τοῦ ποθουμένου

σημεῖον ἢ λόγον τιν' ἢ πέπλων ἄπο

λαβεῖν, συνάψαι δ' ἐκ δυοῖν μίαν χάριν.

Cf. Hollis, *The Nandi*, p. 51; Tremenearne, *The Ban of the Bori*, p. 167; Frazer, *Magic Art*, i. 205 (an excellent tale of a Prussian who being caught looting, fled, abandoning his coat; and straightway died upon the news that the coat was being cut to bits by the man from whom he stole).

58. *σαύρα*. For the lizard in folk-lore and leechcraft see Aelian, *Hist. An.* xvii. 17; *F. H. G. I.* 232 *Τίμαιος δὲ καὶ Νεοκλῆς ὁ ἱατρός λέγουσι τὰς φρύνas δύο ἡπάτα ἔχειν καὶ τὸ μὲν ἀποκτείνειν τὸ δὲ ἐκείνου πεφυκέναι ἀντίπαλον, σώζειν γάρ.*

60. *φλιάs καθ' ὑπέρτερον*. For *φλιάs* = 'lintel,' in Ap. Rhod. iii. 278:

ᾧκα δ' ὑπὸ φλιὴν προδρόμῳ ἔνι τόξα τανύσσας.

Elsewhere it = 'door-post.' It is noteworthy that in Cnidos leaden *Defixionum Tabellae* were suspended in a public place. Plato, *Laves*, 933, mentions tablets buried ἐπὶ θύραις εἴτ' ἐπὶ τριόδοις εἴτ' ἐπὶ μνήμασι.

ὑπομάσσειν is 'smear secretly,' not smear underneath. Failure to see this has caused endless trouble to the editors; however, καθ' ὑπέρτερον is not satisfactory, and I conjecture καθ' ὑπέρθυρον. Cf. Herodas, ii. 65 :

ἡ θύρη κατήραται  
τῆς οἰκίης μεν, τῆς τελέω τρίτην μισθὸν  
τὰ ὑπέρθυρ' ὀπτά ;

in which passage the use of the phrase θύρη κατήραται suggests Theocritus' θύρας ἀραξεν, as Herod. ii. 34 οὐδ' ἦλθεν

πρὸς τὴν θύραν μεν νυκτός, οὐδ' ἔχων δᾶδας  
τὴν οἰκίην ὑφῆψεν,

suggests Theocritus, ii. 127-8.

φλιᾶς καθ' ὑπέρθυρον then = on the lintel of his door. For the end of the end of the line I once suggested ᾄσσε δὲ καὶ νῦν, but ᾄσσε is not the right word. The Scholium ᾄς ἔτι ἐνδέχεται καταδεθῆναι αὐτόν does not help us: there was no time-limit for a spell; unless, indeed, it points to something like ᾄς ἔτι καὶν' ᾗ = 'while they (θρόνα) be fresh—and therefore potent.'

66. κανήφορος. See also Menander, *Epitrep.* 221 :

ἐπεὶ τό γ' ἐπὶ τούτῳ τὸ τῆς θεοῦ φέρειν  
κανοῦν ἔμοιγ' οἶόν τε νῦν ἔστ' ὦ τάλαν  
ἀγνὴ γάμων γάρ.

67. ἄλσος ἐς Ἀρτέμιδος: see Excursus C, on *Id.* ii.

68. θηρία πομπεύσκε. For beasts in religious processions see also Athenaeus, 201 c—the great πομπή of 275/4, in which were led 2,400 hounds, 450 sheep of different breeds, 26 Indian and 8 Aethiopian oxen, a polar bear (a white one at any rate), 14 leopards, 16 panthers, 5 lynxes, a giraffe, a rhinoceros, and 24 big lions.

Λέαινα. The lioness was one of the animals associated with Hecate in Cult. See Farnell, *Cults*, ii. 597; Roscher, *Lexicon*, 3176 (Mondgöttin); Porphyry, *de Abstin.* iii. 17 ἡ δὲ Ἑκάτη ταῦρος κύων λέαινα ἀκούουσα μᾶλλον ὑπακούει.

70. For Θρᾶσσα as a proper name see P.-H. *Inscrip. of Cos*, 301 Θρᾶσσα Παρνασσῶ.

76. τὰ Λύκωνος: cf. Herodas, v. 52 παρὰ τὰ Μικκάλης. Arist. *Wasps*, 1440.

164. πόθον k, p. 23. Perhaps rightly.

166. Compare Eurip. *Ion* 1150 :

μελάμπεπλος δὲ Νῦξ ἀσείρωτον ζυγοῖς  
ὄχημ' ἔπαλλεν· ἄστρα δ' ὠμάρτει θεᾷ.

## III.

## PREFACE.

(*add*) While I adhere to the view expressed in the Introduction (p. 28, &c.) that we should not interpret the Idylls of Theocritus as veiled literary criticism I am now more inclined to see passing allusions to the poet's friends, made in a playful way and sometimes with a touch of malice. If the identification of Tityrus (Theocr. vii. 72) with Hermesianax is correct (see Introd. p. 20), there may be a hit at Hermesianax' tale of Arceophon and Arsinoë in the use of *παρκύπτοις* here (l. 7; see Preface to Pseudo-Theocr. xxiii, Addenda).

31. *κοσκινόμαντις*. According to Halliday, *Greek Divination*, p. 218, the answer 'Yes' or 'No' was given by the unconscious movement of the person who held the sieve: compare the planchette. Halliday refers to Pliny, *N.H.* xxxvi. 142, and xxx. 14; Philostratus, *Vit. Apoll.* vi. 11; Tylor, *Primit. Culture*, i. 127 (ed. 2). Similarly the involuntary twitching of parts of the body are interpreted as signifying 'Yes,' 'No.' Cf. l. 37 *ἀλλεται ὀφθαλμός* . . . Halliday, *op. cit.* 172; Artemidor. *Onirocrit.* p. 269. 'Αγροῖά as proper name (with *παράβας* as common noun) in line 32 is preferred by Wilamowitz, *Textgesch.* p. 135; but for *Παράβας* see *S. G. D. I.* 4833 and 4859.

40. Hippomenes. The version is apparently from Philetas. See Rohde, *Griech. Rom.* p. 79; Philetas, fr. 15.

50. Endymion. See Roscher, *Lex. s.v. Σελήνη*, and for a Folk-lorist's interpretation see Frazer, *Dying God*, p. 90.

## IV.

6. For Milo's feat cf. also Theodorus in Athen. x. 412 e (*Frag. Hist. Graec.* iv. 513) *Μίλων ἦσθιε μῆναις κρεῶν εἴκοσι καὶ τοσαύτας ἄρτων, οἶνον τε τρεῖς χόας ἔπινεν· ἐν δὲ Ὀλυμπία ταῦρον ἀναθέμενος τοῖς ὤμοις τετραετῇ καὶ τοῦτον περιενέγκας τὸ στάδιον μετὰ ταῦτα δαιτρεῖσας μόνος αὐτὸν κατέφαγεν ἐν μίᾳ ἡμέρᾳ.*

For the sense assigned to *ῥῥετ'* ἄγων cf. Polemo in Athen. x. 436 :

οὐ βαθὺν οἰνοπότην Ἐρασίδην ἢ δις ἐφεξῆς  
ἀκρήτου φανερῶς ῥῥετ' ἔχουσα κύλιξ;

It is, however, possible that we should regard 'Milo' as a fictitious name (chosen from the association of the name with athletics) for the trainer who actually took Aegon to Olympia.

20-22. For sacrifices by *δημόται* see Theophrastus, *Characters*, xxiv (x) *περὶ μικρολογίας*, with Jebb's note, and Inscr. Cos, 383.

For the division of parts of the sacrificial beast among participants see also Inscr. Epidaur. (I.-G. iv. 914) *τοῖς Ἀσσκλαπιῶν θύεν βῶν ἔρσενα καὶ ἡμονάοις βῶν θέλειαν . . . σκέλος τὸ πρᾶτον βοῦς παρθένῳ τῷ θιῶι, τὸ δ' ἄτερον τοῖς ἱερομνάμονες φερόσθον· τοῦ δὲ δευτέρῳ τοῖς ἀοιδοῖς δόντῳ, τὸ δ' ἄτερον τοῖς φρουροῖς δόντῳ καὶ τένδοσθίδια.*

Inscr. Cos (*S. G. D. I.* 3636 = P.-H. 37) *Ἰκάδι βοῦς ὁ κριθεῖς*



θύεται Ζηνὶ Πολιῇ καὶ ἔνδορα ἐνδέρεται . . . . . γέρη τοῦ βοῦς τῷ ἱερῇ δέρμα καὶ σκέλος· ἱερὰ ἱαρεὺς παρέχει τε καὶ ἥπατος ἥμισυ καὶ κοιλίας ἥμισυ, θναφῆραι δὲ τοῦ σκέλεος τοῦ τῶν ἱεροποιῶν δίδεται ἀκρίσχιον, νῶτον δίκρεας, ὑπώμια, αἱματίου ὕβελος τρικώλιος, Νεστορίδαις νῶτον δίκρεας, ἱατροῖς κρέας, αἰλητῶν κρέας, χαλκῶν καὶ κεραμέων ἐκατέροις τὸ κεφάλαιον, τὰ δὲ ἄλλα κρέα τὰς πόλεις.

These confirm the interpretation given in the note (2), and Schol. there quoted, that Battus hopes that this pestilent town-ship may sacrifice a beast off which they won't get a decent meal.

A further clue to the meaning is possibly given by Athenaeus, 639 d, who quotes Macareus (author of 'Coan Sketches'—τὰ Κωσκά) as saying that while generally it was a custom at many festivals for masters to entertain slaves, yet in Cos ὅταν τῇ Ἥρᾳ θύωσι δοῦλοι οὐ παραγίνονται ἐπὶ τὴν εὐωχίαν. Such exclusion from the Hera festival may be what gets Battus on the raw.

(2) The suggestion in my note that Lampriades is an eponymous hero of the deme should be rejected. In Herondas iv. 63 the son of *Lamprion* is called Παταικίσκος from the notorious Παταικίων ὁ κλέπτης (Aesch. *in Ctes.* 189; Diog. Laert. vi. 39). The patronymic Λαμπριάδης may suggest the same person, and quality; in which case οἱ τῷ Λαμπριάδᾳ will mean 'those Charlie Peaces, the townsfolk.' See P. Giles in *Class. Review*, Dec. 1902, who suggests 'Sons of Belial.'

(3) I can find no convincing explanation of *κακοχράσμων*. The explanation of the word as = *δύστροπος* by Greg. Cor. 107 is clearly a mere guess. For Ahrens' conjecture *κακογράσμων*, cf. the words *γράφσματα*, Inscr. Arg. I.-G. iv. 554 (Fraenkel, *ad loc.*) and the Cyprian gloss *καγρᾶ = καταγρᾶς* (Hoffmann, *Dial.* i. p. 136).

23. Στομάλιννον. The name Στομαλίμνη is known as that of a village in Cos (Strabo, 657), and ἡ Στομαλίμνη καλουμένη (Strabo, xiii. 1. 31) is well known to all Homeric critics. It was a *τύφλον στόμα*—i. e. the river loses itself in shallows (like the Australian Murray) (Leaf, *Troy*, p. 385).

47. κακὸν . . . δωσῶν. Cf. Menander, *Περικειρ.* 209:

μέγα τί σοι κακὸν  
δώσω.

49. Suspicion that the reading of the line is corrupt is aroused by the forms εἶθε for αἶθε, and ἦν for ἦς. Ahrens ingeniously conjectures *πεῖθην*, but the form *πεῖ* cannot be proven for Theocritus. *εἶθε*, however, is given by all good manuscripts in iv. 20, and the *κοινή*-form appears in Doric inscriptions as early as the third century B.C. *ἦν*, however, is not Doric, nor admitted in Doric.

*πάταξ* is given by MS. k alone. *πατάξω* the rest.

For the *λαγωβόλον* see *Anth. Pal.* vi. 106:

τὰν ἐκ κοτίνοιο καλαύροπα, τὰν πόκα τῆνος  
πολλάκι βομβητὰν ἐκ χερὺς ἡκροβόλει.

49. (2) Other examples are Inscr. Elis, *S. G. D. I.* 1149 τῷ Διὶ Ὀλυμπίῳ. Inscr. Cos, P.-H. 119 ἐς τοὺς θεοὺς Σεβαστούς. Herodas, i. 30 ὁ βασιλεὺς χρηστός (Nairn, *ad loc.*).



52. *κακῶς ὄλοιτο*. Cf. also :

*κακὸν κακῶς σὲ ἀπολέσειαν οἱ θεοί*

(Poet. ap. Athen. 150 c).

*ὦ κάκιστ' ἀπολούμενοι*

*δίκας λέγοντες περιπατεῖτε*

(Menander, *Epitrep.* 11).

So in statements *κακὸς κακῶς ἀπώλετο* in Demosthenes. The instances show that the formula is equivalent to a vigorous oath.

## V.

21. *οὐδὲν ἱερόν*. Cf. Athenaeus, 234 d *εὐρίσκομεν τὸν παράσιτον ἱερόν τι χρῆμα*.

28. For the construction cf. also Demosth. *Phil.* i. 12 *ἥπερ (τύχη) ἀεὶ βέλτιον ἢ ἡμεῖς ἡμῶν αὐτῶν ἐπιμελούμεθα* (*scil.* ἐπιμελεῖται).

36. Compare also Dinarchus, *cont.* *Dem.* § 66 *τισὶν ὀφθαλμοῖς ἕκαστος ὑμῶν τὴν πατρίαν ἐστὶαν οἰκάδ' ἀπελθὼν ἰδεῖν τολμήσει*;

83. *Κάρνεα*. I know no evidence for the *Κάρνεα* in South Italy. We have it in Cos (Paton and Hicks, No. 38); Sicily (Gela) *μὴν Κάρνειος I.-G.* xiv. 256; but the absence of evidence for South Italy is not sufficient to force us to transfer the scene to another place. Inscriptions are few in South Italy, and wherever there was a Dorian community there was probably a *Κάρνεα*.

121. *σκίλλας*. See Artemidorus, *Onirocrit.*, records some of the folk-lore of this plant. *σκίλλα γεωργοῖς μὲν ἀφορίας ἐστὶ σημαντικὴ διὰ τὸ μηδὲν ἰδῶδιμον ἔχειν, ποιμέσι δὲ ἀγαθὴ ὅτι φύσει συμβέβηκεν αὐτὴν λύκων εἶναι φθαρτικὴν· ἀγαθὴ δ' ἂν εἴη πᾶσι τοῖς ἐν φροντίδι καὶ λύπῃ οὔσι. καθάρσιος γὰρ εἶναι νενομίσταί.* See also on *Id.* vii. 107, and see G. H. Macardy in *Class. Quarterly*, ix. 2 (1915), on popular Greek herb-lore.

## VI.

38. *λευκοτέραν*. So Pindar, *Nem.* iv. 132 *στάλαν Παρίου λίθου λευκοτέραν*.

39. *ἐπτυσσα*. Cf. Theocr. ii. 61; vii. 127. Spitting drives back the evil from the threatened person. See Theophrastus 28 (16) (*περὶ δεισιδαιμονίας*) 'The "superstitious man" is οἷος μαινόμενον ἰδὼν ἢ ἐπιληπτὸν φρίξας εἰς κόλπον πνύσαι.' Pliny, *N. H.* xxviii. 4. 7 'despuimus comitiales morbos, hoc est contagia regerimus; simili modo et fascinationes repercutimus dextraeque clauditis occursum.' Cf. Frazer, *Taboo*, p. 279, note 4: 'To spit upon the hair before throwing it away is thought to be a sufficient safeguard against its use by witches.' Frazer, *Dying God*, p. 61: 'When a Masai perceives the flash of a meteor he spits several times and says, Be lost, stay away from me.' See Hollis, *The Masai* (Oxford, 1905), p. 316. Cf. Mayor on Juvenal, vii. 112.

40. *ταῦτα . . . ἐξεδίδαξε*. He would hardly need to be taught that spitting averts an evil thing, and what Cottytaris taught

him was perhaps the art of 'Lekanomancy' or divination by the reflection of an image (l. 35 ἐς πόντον ἐσέβλεπον). See Halliday, *Greek Divination*, s.v. p. 150; Augustine, *de Civ. Dei*, vii. 35; Pausanias, vii. 21. 12.

Or we may see here an instance of that fear that if one's reflection is cast on water, his reflection and his soul with it may be dragged under by the water sprites. See Frazer, *Taboo*, p. 94.

## VII.

31. θαλυσιάς, &c. The festival is not that of Harvest but of the Winnowing (see l. 156). 'Hence the time of year is late summer (l. 143 ὥσδε θεός μάλα πίονος, ὥσδε δ' ὀπώρας). See Frazer, *Spirits of the Corn and Wild*, i. 47, who shows that in ancient Greece firstfruits were offered at the time that the grapes were trodden (l. 25 λαγὸν ἐπὶ θρώσκεις, and cf. *An. Pal.* vi. 225:

Ἡρῶσσαι, τέκνα θεῶν δέξασθε . . .  
δράγματα καὶ χλωροὺς ἐκ καλάμης στεφάνους  
ἄσσ' ἀπὸ λικμητοῦ δεκατεύεται).

Harvest was in June (σίτου ἀκμάζοντος).

This offering of the firstfruits was not so much a thank-offering for blessings past, as a propitiatory sacrifice for the coming season (*do ut des*, not *do quod dederis*), made at the autumn ploughing when the farmer is looking anxiously for rain. Xenophon, *Oecon.* 17 ἐπειδὴν ὁ μετοπωρινὸς χρόνος ἔλθῃ, πάντες που οἱ ἄνθρωποι πρὸς τὸν θεὸν ἀποβλέπουσι, ὅποτε βρέξας τὴν γῆν ἀφήσῃ αὐτοὺς σπεῖρειν. So at Eleusis there was the Festival of the προηρόσσαι (Hesych. s.v.), and in Sicily the sacrifice to Demeter was held when the sowing of the corn began. The concluding lines of the Idyll (ἀ δὲ γελάσσαι δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχουσα) refer clearly to some form of the 'Corn Maiden' (or Kirnbaby). See Frazer, *Spirits of the Corn and Wild*, i. 208, 140, 135, 151, 157; who quotes (*inter alia*) from Hutchinson, *History of Northumberland*: 'I have seen in some places an image apparelled in great finery, crowned with flowers, a sheaf of corn placed under her arm, and a sickle in her hand, carried out of the village in the morning of the conclusive reaping day, with music and much clamour of the reapers, into the field, where it stands fixed on a pole all day, and, when the reaping is done, is brought home in like manner. This they call the Harvest Queen, and it represents the Roman Ceres.'

58. ἔσχατα φυκία. Rather = 'the seaweed far up on the shore'—the seaweed that has been thrown by previous gales beyond high-water mark. Cf. *Iliad* ix. 7 πολλὸν δὲ παρὲς ἄλα φύκος ἔχεναν.

65. Πτελεατικόν. Πτελέα is possibly the same as the Πέλη in Cos which is mentioned in *S. G. D. I.* 3325; cf. Paton and Hicks, p. 213.

Of the Coan wines (1) one was dark and dry, chiefly valued for its tonic properties; cf. Hippocrates, v. 233 (Littre) καὶ πινέτω οἶνον αὐστηρὸν Κῶον ὡς μελάντατον. Cf. Marquardt, *Privat-Leben*, p. 439.



146. βραβίλοισι. Athenaeus, ii. 49 f Κλέαρχος δ' ὁ Περιπατητικός φησι Ῥοδίους καὶ Σικελιώτας βράβυλα καλεῖν τὰ κοκκύνηλα, ὡς καὶ Θεόκριτος. ἐστὶ δὲ τοῦτο τὸ ἀκρόδρυνον μικρότερον μὲν τῇ περιφορᾷ τῶν κοκκυνήλων, τῇ δ' ἐδωδῇ τὸ αὐτό, πλὴν ὀλίγον δριμύτερον.

148. The praise of the excellence of the water is seen to be in place here when we remember that the Greeks were fastidious about the quality of the water which they mixed with their wine. See Athenaeus, i. 33 b Κῶφ δὲ καὶ Μυνδίῳ καὶ Ἀλικαρνασίῳ καὶ παντὶ τῷ ἱκανῶς τεθαλαττωμένῳ συνάδει τὰ σκληρὰ τῶν ὑδάτων οἷον κρηναῖα καὶ ὄμβρια ἐὰν ᾗ διαυλισμένα καὶ πλείονα χρόνον καθεσταμένα.

Athen. 42 e πολλὰχοῦ δ' εἰσὶ κρῆναι αἱ μὲν ποτιμώτεραι καὶ οἰνωδέστεραι.

Athen. 38 d. There was an altar to Dionysos at Athens ἐν τῷ τῶν Ὁρῶν ἱερῷ in memory of the discovery of mixing water with wine, and near it an altar to the Nymphs, ὑπόμνημα τοῖς χρωμένοις τῆς κρασέως.

### VIII.

#### PREFACE.

Wilamowitz-Moellendorff's argument is as follows: 'Bekanntlich sind seine Gedichte deshalb εἰδύλλια weil sie jedes für sich ein εἶδος bilden: das tun sie weil sie als Einzelwesen zu existieren bestimmt sind, und zwei Jahrhunderte lang so existiert haben. Darin liegt, dass sie einen einzelnen Titel führen mussten und in der Zeit des Theokritos musste der Dichter selbst seinen Werken Namen geben. Daher tragen seine Gedichte alle auch in den späteren Sammlungen Namen, zum Teil sehr besonders gewählte. Die Homonymie aber ist damit so gut wie verboten. Schon deshalb würden Βουκολιασταὶ β' und γ' unecht sein.'

On this argument W.-M. would doubtless condemn as spurious Tennyson's *Northern Farmer—New Style*, or *Locksley Hall sixty years after*!

2. ὡς φαντί. Who says? It looks as if Theocritus was here drawing on some known literary source, and as if this were a case of that peculiarity noted by E. Rohde (*Griech. Roman*) that the Alexandrians do not invent, and like to appeal to their authorities. ἀμάρτυρον οὐδὲν αἰέδω says Callimachus. Cf. Apoll. Rhod. i. 18, 59, 123, 153; Ovid, *Metam.* xiii. 733.

51. Schol. k has πρὸς τὸν τράγον φησὶν ᾧ καλέ, which lends support to Ahrens' reading ἴθ' 'ᾧ καλὲ' καὶ λέγε 'Μίλων,' &c. Cf. Wilamowitz, *Textgesch.* pp. 35-6, who would also read αἰσιμαί (unnecessarily) and ὡς βάθος or ἐς βάθος ὕλας eliminating the false form ᾧ. See note *ad loc.*

### IX.

3. ἀφέντες ἔπι, conj. Edmunds: which makes sense, but the lines as we have them were so read by Eustathius, or his original authority (Eustath. 1627. 30), and his scholiast (see Ahrens).



## X.

41. For reaper songs (Chanties) see Athenaeus, 618 d; Aristoph. *Frogs* 1296, with Tucker's note. For the whole question of the Lityerses song see Frazer, *Spirits of the Corn and Wild*, p. 216. We might well regard this specimen as a sort of chanty sung by the reapers to their work (*ᾄδιον οὕτως ἐργαξῆν*).

## XI.

71. σφύζειν. See Addenda, Introd. p. 10-14 on 'Nicias.'

In the use of σφύζειν, I think we have a sly hit at Nicias' medical studies under Erasistratus; for according to Galen, v. 76 (quoted by Susemihl, *A. L. G.* ch. xxiv, p. 793), Hippocrates and Erasistratus used the words σφύζειν and σφυγμός not of normal pulse but of violent throbbing; not of πάσαν ἀρτηριῶν κίνησιν, but of τὴν μεγάλην καὶ σφοδρὰν ἢ τὴν αἰσθητὴν αὐτῷ τῷ κάμνοντι κίνησιν. Cf. Galen, v. 761 'Ερασίστρατος ἔοικεν οὐ τὴν κατὰ φύσιν ἐν ἀρτηρίαις κίνησιν ὀνομάζειν σφυγμὸν ἀλλὰ μόνην τὴν ἐπὶ φλεγμονῇ. But this view did not gain acceptance for (Galen, viii. 498) ἡ Πραξαγόρου τε καὶ 'Ηροφίλου χρῆσις ἔτι καὶ εἰς τὸδε κρατεῖ' σφυγμὸν γὰρ οὗτοι πᾶσαν ἀρτηριῶν κίνησιν τὴν αἰσθητὴν καλοῦσι. There would be still further point in this if we could accept the theory that Praxagoras the doctor is Praxagoras the father of Theocritus (Paton and Hicks, *Inscript. of Cos*, Append. i); but see my Introduction, pp. 8-9.

## XII.

14. Perhaps πάλιν, ὥς καὶ ὁ Θεσσαλός, εἴποι (Wilamowitz) should be adopted. εἴποι is then in the same construction as φαίη. αίτας is more familiar as a *Laconian* term than as Thes-salian.

For εἴσπνῃλος—εἰσπνεῖν—see Aelian, *V. H.* iii. 12 αὐτοὶ οἱ παῖδες δέονται τῶν ἱραστῶν εἰσπνεῖν αὐτοῖς. Λακεδαιμονίων δέ ἐστιν αὕτη ἢ φωνὴ ἱρᾶν δεῖν (? πνεῖν) λέγουσα.

35. ἐπιβῶται is regarded by Wilamowitz as 'korrekt ionisch' (*Textgesch.* p. 27).

37. For the omission of the verb in μὴ φαῦλος ἐτητύμω cf. Dion. Hal. *de Lysia*, ii. 477 ὑποπτεύω μήποτ' οὐ Λυσίου ὁ λόγος, where ἐστὶ is understood.

I have restored the *vulgata lectio* φαῦλον as ἀμείβουσι is more easily understood than ἀμείβεται.

## XIII.

## PREFACE.

For various versions of the Hylas story see Rohde, *Griech. Roman*, p. 113, note.

Wilamowitz-Moellendorff (*Textgesch.* p. 177) sets forth once more the theory that this poem was written to reprove Apollonius Rhodius and his school, and in like manner



Idyll xxii was designed as a corrective to the New Epic. In addition to the objections to the theory which are mentioned in my *Introd.* pp. 27-31, it should be noted that the Argonaut legend had already been treated by Philetas in his *Τηλέφος*. (Schol. Ap. Rhod. iv. 1141 *ἐν Τηλέφῳ ἐν τῇ τοῦ Ἀλκινόου οἰκίᾳ τὸν γάμον τοῦ Ἰάσονος καὶ τῆς Μηδείας γεγενῆσθαι φησι*), and also by Antimachus, whose 'Lyde' was widely read (*τίς οὐκ ἀνελέξατο Λύδην, Ἀσκληπ. in An. Pal. ix. 63*), and whose 'Thebais' was of huge compass (Porphyr. ad Horat. *A. P.* 136). The Argonaut saga was told in the 'Lyde.' Schol. Ap. Rhod. iv. 1153 *ἰστέον ὅτι Τιμαίου λέγοντος ἐν Κερκύρᾳ τοὺς γάμους ἀχθῆναι . . . Ἀντίμαχος ἐν Λύδῃ ἐν Κόλχοις πλεσίον τοῦ ποταμοῦ μνηναὶ αὐτῇ φησι τὸν Ἰάσονα*. Cf. Antimachus, frag. 74 *τό ρά οἱ ἀγχιλεχὲς κρέματο περὶ πάσσαλον αἰεὶ* with Theocr. xxiv. 42, on which Duebner justly remarks: 'Haec ita comparata sunt ut non temere suspiceris Antimachum quoque illa de Ampitryone dixisse et Theocritum idem argumentum aemulo studio tractasse.'

In his treatment of legends Antimachus was garrulous to a degree, and preferred the recondite to the familiar, the obscure to the obvious. Cf. *An. Pal.* vii. 409:

στίχον αἶνεσον Ἀντιμάχοιο  
εἰ τὴν ἀτρίπτον καὶ ἀνέμβατον ἀτραπὸν ἄλλοις  
μαίεται.

He was one of Callimachus' *bêtes noires*. Callim. frag. 74 b (441) *Λύδη καὶ παχὺ γράμμα καὶ οὐ τορόν*. If, therefore, we desire to find a poet to whose manner Theocritus is opposed we need not go further than this Antimachus (see also Rohde, *Griech. Roman.*, p. 23).

Wilamowitz' argument that the association of Heracles and Telamon 'proves' imitation of Apoll. Rhodius is sadly weakened by the fact that these two were associated in the expedition against Laomedon in the version adopted by Isocrates, 192 a.

7. *πλοκαμίδα φορέωντος = κάρη κομόωντα*. There seems to be here some unexplained reference or allusion, perhaps to some literary source known to Nicias, perhaps to painting. But see Legrand, *Étude*, pp. 224-6, who rejects the theory propounded by Brunn (*Die griech. Bukoliker und die Bildende Kunst*, 1879) that Theocritus is frequently indebted to painting and sculpture both for subjects and for details.

73. *ἦρως . . . ἠρώσε*. Cancel the note *ad loc.* The point of the pun and jest is that the *ἦρως*, the Argonauts, made fun of Heracles when he rejoined—'You're a nice sort of *ἦρως*: more *ἠρώσας* than *ἦρως* about you—a nice sort of skipper, aren't you, skipping off like that and coming overland on foot.' The reduction of the heroic style to the 'familiar' and colloquial is thoroughly Theocritean. See *Introd.* p. 29, &c.

#### XIV.

6. The wandering Pythagorean teachers are a favourite butt for the wit of the New Comedy. See Athenaeus, 163

Πυθαγορικὸς δόξας εἶναι ὑμῶν τῶν Κυνικῶν τρόπον ἔξῃ, κομῶν καὶ ῥυπῶν καὶ ἀνυποδητῶν. *ib.* 161 e, and Starkie on Aristoph. *Clouds* 103. Lucian, *Zeus Trag.* i. ὡχρὸς φιλοσόφου τὸ χρῶμ' ἔχων : Antiphanes, *ap.* Athen. 60 d :

οὐδεὶς κρέως παρόντος ἐσθίει θύμον  
οὐδ' οἱ δοκοῦντες Πυθαγορίζειν.

15. βίβλινον οἶνον . . . See Archestratus, *ap.* Athen. 29 b :

τὸν δ' ἀπὸ Φοινίκης ἱερᾶς τὸν βύβλινον αἰνῶ  
οὐ μέντοι κείνῳ γε (i. e. Lesbian) παρεξισῶ αὐτόν· ἐὰν γὰρ  
ἐξαίφνης αὐτοῦ γευσῇ μὴ πρόσθεν ἐθισθεὶς  
εὐωδὴς μὲν σοὶ δόξει τοῦ Λεσβίου εἶναι  
μᾶλλον· ἔχει γὰρ τοῦτο χρόνον διὰ μήκος ἄπλατον.

The origin of the name Βίβλινος was disputed in antiquity. Even Athenaeus did not know. See Schol. Theocr. xiv. 15 ; Athenaeus, ii. 31, who quotes various views.

38. τὰ σὰ δάκρυα MSS. (τὰ δάκρυα k, D) cannot be right. τεά is the only Doric form, and must be restored (with Ahrens).

[Other conjectures are, τήνῳ τεά δάκρυσι μᾶλα ῥέοντι, Ahrens, taking μᾶλα = cheeks, a meaning sufficiently well known. τήνῳ τεά δάκρυα ; ἀλλὰ ῥέοντω Wilamowitz (ῥέοντω 3rd plur. imperat. and normal Doric form), *Textgesch.* p. 41 note. In the *Megara* passage Wilamowitz misunderstands κατὰ βλεφάρων and mistranslates 'über die Brauen' (!) : hence he would read there γλαφυρῶν and take μύλων as = 'cheeks.']

43. αἶνος. Defined by Ammonius (*de diff. Vocab.*) as λόγος κατὰ ἀνάπλασιν μυθικὴν ἀπὸ ἀλόγων ζώων ἢ φυτῶν—a good example is afforded by Callimachus, *Iambi* (*Oxyr. Papyr.* No. 1011. 211 sqq.).

The αἶνος refers not to the manner of Cynisca's departure, but to her total loss. In this the Scholiast is right, and ταύρους should certainly be restored for κενταύρους in the text of the Scholium. The sense is, 'She's as hard to get back as a bull that has taken to the bush.'

44. εἵκατι . . . Mr. Edmonds conjectures εἰκάδι : explaining 'That was on the 20th. This is the 8th, 9th, 10th. So in a week (δέκ' ἄλλαι) it will be full two months.' But the Greek of ταὶ δ' ὀκτώ, ταὶ δ' ἐννέα is impossible ; a Greek, running off days of the month in succession, says τετράς πεμπτὰς ἐκτάς, &c., not τέσσαρες πέντε ἕξ, and the repetition of the article is bad.

51. The proverb occurs in Demosthenes, l. 26 (1215) γελάσαντά δ' ἔφασαν αὐτόν εἰπεῖν, ἄρτι μὲν πίττης γέυεται, ἐβούλετο γὰρ Ἀθηναῖος εἶναι, which shows that it was local Athenian slang ('we are in the soup' !).

The Scholiast explains rightly παρσιμίᾳ ἐστί· λέγεται δὲ ἐπὶ τῶν εἰς ἀγρὲς πρᾶγμα ἐμπεσόντων καὶ δυσδιεξετιγῆτος ἀπαλλασσομένων.

For φασί cf. Menander, *Epilep.* 223 :

ἀγνὴ γάμων γάρ. φασίν, ἡμέραν τρίτην  
ἤδη καθήμαι.

γεύμεθα. Tucker in *Class. Rev.* xii, 1898, ingeniously conjectures *μὺς γεῦμά τε*.

The conjecture *μὺς γεῦμά τι πίσεως* is in some measure supported by Herodas, ii. 4 ἐγὼ δὲ μὺς ἄρτους where τρώγω is understood (see Nairn, *ad loc.*), but the presence of the verb in the Demosthenes passage is against its omission here.

53. Ἐπιχάλκω can hardly be right as a proper name (= daughter of Epichalcus). ὑποχάλκω (adject.), which is given as v. l. in Schol. and k, might be explained as = κίβδηλος (so in Plutarch, *de Educ. Literis*, and Plato, *Rep.* 415 b; cf. ὑπόξυλος).

Edmonds makes τὰς ἐπιχάλκω = 'Mistress Brassbound,' contemporary slang for the soldiers' shield.

I do not know on what authority he proposes this. It is not probable.

## XV.

3. ἔχει κάλλιστα = 'It will do nicely as it is.' See Plutarch, *Moral.* 22 f ἐν τῇ συνηθείᾳ "καλῶς" φαμὲν "ἔχειν" καὶ χαίρειν κελεύομεν ὅταν μὴ δεώμεθα μηδὲν λαμβάνειν.

15. Wilamowitz emends excellently to:

(λέγομεν δὲ πρόαν θην  
πάππα, νίτρον . . . ἀγοράσδειν).

('We said the other day, "Daddy, go and buy . . .") ἀγοράσδειν is infinitive = imperative.

19. πόκως. One of the many examples of a poetical word reappearing in the spoken κοινή. (See Mayser, *Gram. d. Pap.* p. 29.)

30. μὴ δὴ πολὺ λαστρί. E. Schwartz. A very good conjecture. Cf. Herodas, vi. 10 νῦν αὐτὸν ἐκμάσσεις τε καὶ ποιεῖς λαμπρὸν ὅτ' ἐστὶ χρεῖη ληστρί, where the word is used in abuse of a servant in a passage resembling this. Nairn, *ad loc.*, quotes Asclepiades, *Anth. Pal.* v. 181:

ληστὴν εὐ θεράποντ' ἔχομεν.

38. κατὰ γνώμαν. Cf. *Epist. Priv. Græc.* 2 (Flinders Petrie, *Pap.* ii. 11. 2) εἰ ἔρρωσαι καὶ τὰ λοιπά σοι κατὰ γνώμην ἐστί, καλῶς ἂν ἔχοι.

τοῦτο κάλ' εἶπες. The reading is very doubtful. κα εἶπες k, M, Junt. καλὸν MSS. plerique. κάλ' has no good support. καὶ καλὸν εἶπας D. The Scholiast has τοῦτο ἀληθὲς εἶπες, but this does not prove that he had καλὸν in his text.

43. τὰν αὐλείαν. Cf. Theophr. xxiii (περὶ ἀπιστ.) εἰ ὁ μοχλὸς εἰς τὴν θύραν τὴν αὐλείαν ἐμβέβληται. Theophr. xxi (π. κακολογ.) ἐπὶ τὴν θύραν τὴν αὐλείαν ὑπακούειν.

48. For the evil reputation of Egypt and the Egyptians cf. Aristoph. *Clouds* 1129:

ὥστ' ἴσως βουλήσεται  
κἂν ἐν Αἰγύπτῳ τυχεῖν ὦν μᾶλλον ἢ κρίναι κακῶς.

Schol. Ven. *ad loc.* ὡς ἐπὶ κατάρας· ἐπεὶ ὡς ληστευομένη διεβάλλετο ἡ Αἰγυπτῶς. See Starkie, *ad loc.*, who quotes Αἰγυπτιάζειν as = 'to

be a heathen Chineec.' Arist. *Thesmoph.* 922; Cratinus, in Kock, i. 119.

50. For Meineke's ἔρινοί cf. Sophocles, ap. Athen. 76 d (= frag. 183 Nauck) πέπων ἔρινός, ἀχρεῖος ὢν, ἐς βρώσιν ἄλλους ἐξερινάζεις λόγῳ.

64. Ὡς Ζεὺς ἀγαγεν Ἥραν. Additional point is given to this by Callimachus in *Oxyrh.* Pap. 1011. 4 Ἥραν γὰρ κοτέ φασι, &c. With Schol. Townl. E. 296 τὸν Δία φασὶ ἐν Σάμῳ λάθρα τῶν γονέων διαπαρθενεῦσαι τὴν Ἥραν . . .

74. κείς ὥρας κῆπειτα, 'next year and for always.' Cf. also Plato, *Ep.* vii. 346 μένε τὸν ἐνιαυτὸν οὗτον, εἰς δὲ ὥρας ἀπιθί: Arist. *Clouds* 562 εἰς τὰς ὥρας τὰς ἐτέρας.

h. hymn. 26 :

καὶ σὺ μὲν οὕτω χαῖρε, πολυστάφυλ' ὦ Διόνυσε,  
δὺς δ' ἡμᾶς χαίροντας ἐς ὥρας αὖτις ἰκέσθαι,  
ἐκ δ' αὖθ' ὥρων ἐς τοὺς πολλοὺς ἐνιαυτοὺς.

Somewhat differently Arist. *Thesmoph.* 950 ἐκ τῶν ὥρων εἰς τὰς ὥρας. Isyllus ὥραις ἐξ ὥρων νόμον ἀεὶ τύνδε σέβοντας. ('Year in, year out.')

81. τὰκριβέα γράμματα. Compare the description of the Pavilion in the great πομπή of Ptolemy Philadelphus, Athenaeus, 196 e-197 b φιλαὶ δὲ Περσικαὶ τὴν ἀνὰ μέσον τῶν ποδῶν χώραν ἐκάλυπτον, ἀκριβῆ τὴν εὐγραμμίαν τῶν ἐνυφασμένων ἔχουσαι ζῳδίων.

87. Cf. Callimachus (*Oxyrh.* Pap. 1011. 277) φεῦ τῶν ἀτρύτων οἷα κωτιλλίζουσι.

A mere *chatterer* is χαλιδόνων λαλίστερος (Theophr. xix).

100. On this and similar Hymns see Sikes and Allen, *Homeric Hymns*, p. lx 'As new forms of art appeared, the rhapsodic hymn lost its dignity and importance, and its place was taken by different forms of *melos*. The hexameter hymn continued to be written for private rites and mysteries, or on a smaller scale, in unworthy hands, for the public service of cult centres. A glorified specimen of the later sort was inserted by Theocritus in *Id.* xv.'

For short ritual hymns in the good classical period see Adami in *Jahrb. f. class. Phil.* 1901, pp. 213-62. Other specimens are afforded by Isyllus of Epidaurus; while the new fragments of Pindar's Paeanes give us an example of the ritual *melos*.

Callimachus' so-called hymns are not intended for any festival, but are only literary curiosities.

Mr. Matthew Arnold in his essay on this poem deplores its utter lack of religious feeling. So, I think, did Theocritus himself deplore the perversion of a deep-felt Eastern cult (even if it was one of 'Ye beastlie deuces of ye heathen') into a fashionable show, in which the chief performer is a professional artiste from the 'Variety Stage'; and in this Idyll he intentionally mocks at the insincerity of Hellenistic cults as practised in the capital of the Ptolemies. Away in Syria and Palestine there would still be 'women weeping for Thammuz' (Ezekiel viii. 14); believing in Thammuz; but here in Alexandria the cult has become an occasion for theatrical display and ostentation (ἀκούω χρῆμα καλὸν τι κοσμεῖν



τὰν βασίλισσαν) as though a mediaeval Passion Play were performed in a Music Hall, and the part of the Madonna taken by a popular *danseuse*.

103. The ὄραι are perhaps represented in the πομπή of the festival as they were in the festival of 275/4 (Athenaeus, 198 b) in which there marched symbolic figures of Ἐνιαυτός, Πεντετηρίς, and Ὁραι τέσσαρες διεσκευασμένοι καὶ ἐκάστη φέρουσα τοὺς ἰδίους καρπούς.

139. γεραίτερος. So MSS. except h (6) and s which have γεραίτατος. The use of the comparative for superlative becomes very common in the colloquial κοινή (hence it is justified in l. 145); e.g. *Tebtunis Papyr.* 33 ἐν μείζονι ἀξιώματι καὶ τιμῇ κείμενος. See Moulton in *Class. Review*, 1904, p. 154. An early example seems to be given by Lysias, xiii. 67 τέτταρες ἀδελφοὶ... τούτων εἰς μὲν ὁ πρεσβύτερος.

143. ἴλαθι, κ.τ.λ. Wilamowitz, with some probability, keeps the reading of k, viz. : ἐς νέον· εὐθυμεύσαις, i.e. 'be propitious now and next year. It was well with us when you came, and when you come you will be welcome' (*Textgesch.* p. 50).

## XVI.

### PREFACE.

The dialect is a mixture of Doric and Ionic forms, and the determination of the original reading is uncertain. The family of MSS. represented by 23, L, and M here goes asunder from the rest. See Wilamowitz' collation in *Textgesch.* pp. 56-61 and *ib.* p. 65. I have not attempted to introduce uniformity, and the original cannot have been uniform. The same irregularity is found in the text of Isyllus of Epidaurus which is preserved in contemporary inscriptions.

44. κείνος ἀοιδός. In view of the mixture of dialect in the poem no exception can be taken to the form κείνος which is given by all good MSS. The verse is quoted by Hermogenes *περι ιδεῶν* (Spengel, ii. 389) with δεινός; and the Scholiast of Hermogenes θεῖος (so M, 23, L) ἰστέον ἐν τοῖς νῦν φερομένοις Θεοκριτέοις 'εἰ μὴ θεῖος ἀοιδός' γέγραπται· πολὺ δ' ἐκεῖ τὸ 'δεινός' οἰκειότερον.

Cf. Wilamowitz, *Textgesch.* pp. 58 and 61.

## XVII.

14. The form Λαγίδας (with ι) is attested by Heliodorus (*Grammat. Graeci*, I. iii. 367. 30).

50. εἰς δ' ἀπεδάσσατο τιμᾶς. Mitteis and Wilcken, *op. cit.* i. 2. 134, note that in private cults many of the Egyptian queens are equalized with Greek divinities. Thus we have Ἀφροδίτη Βερενίκη, in *Pap. cit.* τοῦ ἀνδρὸς ἀνοικοδομήσαντος ἐν τῷ αὐτοῦ τόπῳ ἱερὸν Συρίας θεοῦ καὶ Ἀφροδίτης Βερενίκης. Date 222 B. C.



79. See Flinders Petrie, *Pap.* iii. n. 75 which shows that in the Fayûm, in the time of Euergetes I, 134,315½ 'arourae' were planted with wheat, 26,260 with barley. "'Aroura' = 2,756 sq. metres.)

80-94. For the population, &c., of Egypt in Hellenistic and late times see Jouguet, *La Vie municipale dans l'Égypte romaine* (Paris 1911), p. 44, who quotes Diodorus, i. 31. 6 ἐπὶ μὲν τῶν ἀρχαίων χρόνων εἶχε κώμας ἀξιολόγους καὶ πόλεις πλείους τῶν μυρίαν καὶ ὀκτακισχιλίων ὥς ἐν ταῖς ἱεραῖς ἀναγραφαῖς ὄρᾶν ἔστι κατακεχωρισμένον· ἐπὶ δὲ Πτολεμαίου τοῦ Λάγου πλείους τῶν τρισμυρίων ἡριθμήθησαν, ὧν τὸ πλῆθος διαμεμένηκεν ἕως τῶν καθ' ἡμᾶς χρόνων.

Wilcken (*Ostraka*, p. 488) estimates the population at 7,000,000.

'Each nome (νομός) had its metropolis which was at once the religious centre and seat of administration. These "metropoleis" had no sort of autonomy and were legally no more than big villages. That their names are often compounded with -πόλεις has no juristic significance. The names are generally translations of Egyptian names which denote a place as "the town" of such and such a god. In addition to the metropolis the Nome was composed of numerous villages with the village lands subject to the administration of the Nome-officials in the metropolis' (Wilcken, *Grundz. und Chrestomathie*, I. i. 8).

90. νᾶες: cf. Athenaeus, 203 d τὰ δ' εἰς τὰς νήσους πεμπόμενα πλοῖα καὶ τὰς ἄλλας πόλεις ὧν ἦρχε καὶ τὴν Λιβύην πλείονα ἢ τῶν τετρακοσίων.

112. Διωνύσου...κατ' ἀγῶνας. Among those who took part in the procession at the great πεντετηρίς of 275 were Φίλισκος ὁ ποιητῆς ἱερεὺς ὧν Διωνύσου καὶ πάντες οἱ περὶ τὸν Διώνυσον ἐχνοῦνται (Athen. 198 c).

An Inscription of Amorgos (*I.-G.* xii. 7. 506) records the establishment by Ptolemy, son of Soter, of an ἀγὼν ἰσολυμπικός (i.e. under Olympic rules), γυμνικός καὶ μουσικός καὶ ἵππικός, to be held in Alexandria, to which representatives from the islands and other states were invited.

τοῦ ἀγῶνος δὲν τίθησιν ὁ βασιλεὺς Πτολεμαῖος τῷ πατρὶ ἐν Ἀλεξάνδρεια ἰσολυμπικόν. καὶ νῦν ἐκ πολέωι παράγενομένοις τοῖς συνέδρῳις διελέγησαν Φιλοκλῆς καὶ Βάκχων, δέδοχθαι τῷ κοινῷ τῶν συνέδρων· ἐπειδὴ ὁ βασιλεὺς καὶ σωτὴρ Πτολεμαῖος πολλῶν καὶ μεγάλων ἀγαθῶν αἴτιος ἐγένετο τοῖς τε νησιώταις καὶ τοῖς ἄλλοις Ἑλλήσι τὰς τε πόλεις ἐλευθερώσας καὶ τοὺς νόμους ἀποδοὺς καὶ τῇμ πάτριον πολιτείαν πᾶσιγ καταστήσας καὶ τῶν εἰσφορῶν κουφίσας, καὶ νῦν ὁ βασιλεὺς Πτολεμαῖος διαδεξάμενος τῇμ βασιλείαν παρὰ τοῦ πατρὸς τὴν αὐτὴν εὐνοίαν καὶ ἐπιμέλειαν παρέχόμενος διατελεῖ ἐς τε τοὺς νησιώτας καὶ τοὺς ἄλλους Ἑλληνας καὶ θυσίαν ποιεῖ τῷ πατρὶ καὶ ἀγῶνα τίθησιν ἰσολυμπικὸν γυμνικὸν καὶ μουσικὸν καὶ ἵππικόν... καὶ παρακαλεῖ ἐς ταῦτα τοὺς τε νησιώτας καὶ τοὺς ἄλλους Ἑλληνας, ψηφίσασθαι τὸν ἀγῶνα ὑπάρχειν ἰσολυμπικὸν προσήκει, πᾶσι τοῖς νησιώταις τετιμηκόσιμ πρότερον τὸν Σωτῆρα Πτολεμαῖον ἰσοθέοις τιμαῖς· τῷ βασιλεῖ Πτολεμαίῳ παρακαλοῦντι ἐν τε τοῖς ἄλλοις συλλαμβάνεσθαι.

Cf. *I.-G.* xii. 12. 527 στεφανῶσαι αὐτὸν ἐν τε τοῖς Διωνυσίοις τοῖς πρώτοις καὶ ἐν τοῖς γυμνικοῖσι ἀγῶνεσσι, οἷς συντελεῖ ἡ πόλις βασιλεῖ Πτολεμαίῳ.

XVIII.

8. Wilamowitz' attempted defence of the reading *περιπλίκτοις* (given by M = Triclinius) is priceless: 'Die Mädchen,' he writes (*Textgesch.* p. 62), 'flechten die Beine nicht, sondern sie spreizen sie, sie machen lange Schritte. Es genügt auf Pollux, ii. 172, 173 und was Bethe dazu bemerkt zu verweisen. Für athenische Mädchen wäre ein solcher Reigen unanständig, für koische ohne Zweifel auch: daher gibt ihn Theokrit den Spartanerinnen: es hat Lokalfarbe. *γυμνάδδομαι γὰρ καὶ ποτὶ πυγὰν ἄλλομαι.*' !!!

We will therefore keep *περιπλίκτοις*.

PSEUDO-THEOCR. XXIII.

SUBJECT.

Hermesianax in his tale of Arceophon and Arsinoe told how Arceophon hanged himself for love, and how Arsinoe, looking out scornfully upon his funeral, was turned into stone by an angry Aphrodite. The motive was thus the vengeance of a Goddess for lack of reverence (Pseudo-Theocr. xxiii. 63). Cf. Plutarch, *Amal.* 766 d *τὴν Γοργούς ἴσως ποινὴν οὐκ ἀκημέατε τῆς Κρήσσης, παραπλήσια τῇ παρακνύουσῃ παθούσης. πλὴν ἐκείνη μὲν ἀπελιθώθη παρακνύσασα τὸν ἑραστὴν ἰδεῖν ἐκκομιζόμενον.* The story told by Plutarch was told by Simmias of Rhodes, and the theme is used with variations by Ovid, *Metam.* xiv. 696-761. See Rohde, *Griech. Rom.*<sup>2</sup> 81-4.

See Antonius Liberalis, *Met.* 39. The story came to be known under the title of *ἡ παρακνύουσα*. See Preface to *Id.* iii, Addenda.

XXVI.

29. If there is any reference, as was conjectured in my note *ad loc.*, to the part of children in religious ceremonies, it is worth adding that the Priesthood of Dionysus might be held by a child. See Dittenberger, *Sylloge*, 369 *ἐξέστω δὲ καὶ παιδὶ ὠνεῖσθαι*, and *Inscript. Cos.* P.-H. 27, the priesthood of Dionysus Thyllophorus being put up for sale it is stipulated *ἀπριαμένα ἔστω ὑγιῆς καὶ ὁλόκληρος καὶ μὴ νεωτέρα ἐτῶν δέκα*.

Another explanation is suggested by Sir J. G. Frazer, *Dying God*, p. 163, and *Spirits of the Corn and Wild*, i. 24. It may well be that Theocritus, who had, as we have often noted, a keen interest in by-ways of folk-lore, picked up (or observed) some dark rite, at the nature of which he is content to hint. Child-sacrifice could hardly be mentioned openly.

In l. 28 read *μογήσαι* (e coni. Ahrens) and translate: 'I care not, nor let another care for him that is hated of Dionysus, even though he suffer worse things than this, and be nine years old or entering on his tenth.'

I incline now to the view that the piece was designed as a hymn for a local festival.

31. The MSS. have *οὔτως*, not *οὔτος*. Wilamowitz keeps *οὔτως*, and translates 'It is thus that the Eagle hath honour of Zeus,' i.e. because the eagle is *εὐαγής*.

The explanation of *αἰετός* = *οἰωνός* = 'omen' is certainly impossible (see note p. 364). Might we not, however, take *αἰετός* as in *Inscr. Brutt.*, *S. G. D. I.* 1658 *μὴ ὑπὸ τὸν αὐτὸν αἰετὸν ἔλθοι* = 'under the same roof'.

The ceremonial character and ceremonial language of the piece would justify the unusual meaning.

## EPIGR. XIV. 2.

MSS. have ψήφου πρὸς λόγον ἔλκομένης. Cf. *Hibel Papyr.* i. 17 (p. 65) τὸ δὲ ἀνηλωθὲν ὀλίγου μὲν εἵληπται, προσαναλίσκεται δὲ τὸ διπλάσιον· διὸ δεῖ ἔλκειν τὰς ψήφους—which apparently means ‘balance the account.’

## THE MSS.

Much unnecessary confusion and trouble has been caused by the absence of a uniform method of denoting the MSS. The rational system of Ahrens was modified by Ziegler and Hiller, and completely abandoned by Wilamowitz-Moellendorff, without any corresponding advantage.

The following comparative table will enable the student to refer from one edition to another. The *sigla* of this edition are those of Ahrens and Ziegler. On the symbols Φ and Π see *Intro.* pp. 47-9.

Library Mark.	Cent.	Ahrens.	Ziegler.	Wilamowitz-Moellendorff.
Ambr. G. 32	xiv	a	a	A
Ambr. 75	xv	c	c	C
Paris. 2726	xiv	D	—	D
Vat. 42	xiv	5	e	E
Vat. 913	xiii	6	h	H
Ambr. 222	xiii	k	k	K
Paris. 2831	xiv	L	—	L
Vat. 915	xiii	9	m	M
Vat. 40	xii	8	—	O
Laur. xxxii. 37	xiv	p	p	P
s. Medic. 37				
<sup>1</sup> Paris. 2884	xiv	Q	—	Q
Laur. xxxii. 16	xiv	S	—	S
s. Medic. 16				
Vat. 38	xiv	3	3	T
Vat. 1825	xiv	4	—	U
Vat. 1824	xiv	23	—	V
Laur. <i>Con. supp.</i> 15	xv	W	W	W
Vat. 1311	xv	11	11	X
Paris. 2832	xiv	M	—	Tr. (Triclinius)
Vat. 1379	xiv	18	18	—
Laur. xxxii. 43	xv	r	r	—
Codex Patav.				B

<sup>1</sup> The number of this MS. is wrongly given by Wilamowitz-Moellendorff as Paris. 2835.

For a discussion of the interrelationship of the MSS. and their comparative value the reader must refer to Hiller (*Beiträge*) and Wilamowitz (*Textgeschichte*), using the collations of Ziegler and Ahrens in supplement of their *data*. In this edition absence of a critical note is not to be taken as indicating that the MSS. are in full agreement. I have only noted *variae lectiones* where the text is seriously in dispute.

A fresh revision of the MS. authority was made by Wilamowitz in his *Textgeschichte der griech. Bukoliker* (Berlin, Weidmann, 1906), and the results are incorporated in his edition of the text, Oxford Classical Texts, 1905.

The publication of the new Arsinoe papyrus is awaited with interest.

## APPENDIX ON DIALECT

### I

#### BIBLIOGRAPHY

The following are the chief works which I have been able to consult and which have been of use for the study of the dialect :—

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Hiller's edition of Theocritus contains a useful summary of Theocritean forms.

*Note.*—Where inscriptions are quoted by place and number only (as Cos 3636) the reference is to S. G. D. I.

Typical specimens of Dialect Inscriptions are given in Giles's *Manual of Comparative Philology* and Buck's *Greek Dialects*.

## II

### THE DORIC DIALECT IN THEOCRITUS

§ 1. Forms of Doric Greek were used, both in the popular vernacular and in official documents, throughout a wider compass of the Greek world than that which was claimed by any other dialect. In varied forms it was used in Laconia and Messenia; in Corinth, Sicyon, &c., and in the Corinthian colonies (Coreyra, Syracuse, &c.); in the Argolis (Argos, Mycenae, Epidaurus, &c.); in Megara and the Megarian colonies in Sicily and Propontis; in Rhodes, with Lindus, Ialysus, &c., and the Rhodian colonies; in Cos, Calymna, and other neighbouring islands; in Thera, Melos, and Cyrene; in Crete. In addition hereto the dialects of Phocis (Delphi) and

Locris are mainly Doric, and those of Boeotia and Elis contain a large Doric element.

But none of these districts attained to such literary eminence as to impose a *norma loquendi* upon others: of none could it be said that οἱ ταύτης μαθηταὶ τῶν ἄλλων διδάσκαλοι γεγονῶσι (Isocr. *Paneg.* 50), nor could any Dorian city lay claim, as Athens did, to φωνῆς κοινότητα καὶ μετρίτητα καὶ τὴν ἄλλην εὐτραπέλιαν καὶ φιλολογίαν (Isocr. *Antid.* 296).

Accordingly while certain characteristics are common to the Doric speech as a whole, there is great diversity in local idiom, between one centre and another; and no strict regularity of usage prevails even in one and the same centre. It is hardly possible to draw a sharp line of distinction between earlier and later forms; or between Western and Eastern Doric; and though, here and there, some special forms are peculiarly characteristic of some district (as e.g. loss of intervocalic Σ in Laconian; ττ for ζ in Cretan; δδ for ζ in Boeotian) or are markedly absent from some district (as genitive singular in -ω and accusative plural in -ωs are absent from Coan), the comparative paucity of our inscriptional evidence makes it dangerous to assert that such and such a form would never be heard in any district.<sup>1</sup>

§ 2. Our evidence for Doric usage is derived from :

- (1) Inscriptions ;
- (2) The Greek Grammarians and Scholiasts ;
- (3) Literary texts.

The Inscriptions in Dialect have now been collected and edited in full in the *Sammlung der griechischen Dialekt-Inschriften* (Drs. Collitz und Bechtel, Göttingen, four vols.), and are indispensable for the study of local usage. The material for Cos, the Argolis, Crete, and Heraclea is especially rich, but unfortunately the records from the important centres of Syracuse and Cyrene are extremely meagre.

The Grammarians are of little value for local spoken vernacular as they seldom assign a form to any particular district. Most of their evidence is drawn from literary texts. The testimony of Apollonius Dyscolus and of Herodian is trustworthy: that of Gregorius Corinthius may be neglected as he calls everything 'Doric' which he finds in Theocritus, and he quotes Theocritus from a debased text.

§ 3. (α) In literature 'Doric' first appears in the Choral Lyric, but here only Alcman uses his native Laconian with any purity. In the rest the dialect is largely tinged with Epic and with Aeolic forms owing to the well-established law of Greek literary composition by which the language of a work is as much determined by its substance, and by the language of its literary

<sup>1</sup> It must not be forgotten that our English pronunciation of Greek vowels and diphthongs often makes a wide distinction between sounds which lay close together in Greek pronunciation and differed rather in spelling than in speech, e.g. η and ε (close); ου and υ, probably -ουσα and -οισα in participles, &c.

antecedents, as by the nationality of the writer (cf. use of Ionic by Hippocrates, Doric by Bion, &c.).

(b) Sophron and Epicharmus are said to have employed their native Syracusan dialect, but the epigraphic evidence is too meagre to enable us to determine whether they always agree with local usage. In any case their work was not of sufficient literary importance to fix a standard of Doric usage, and even if they had fixed a standard for the mime this standard would not have held good for another form of literary composition.

(c) Rhinthon of Tarentum is quoted by the Grammarians for the local Tarentine dialect, but his work was still less adapted than that of Sophron and Epicharmus to set a standard.

(d) The Pythagoreans of South Italy appear from the first to have used a somewhat conventional form of the Dialect (see the fragments of Archytas, &c., in Mullach), but this, as prose, would in no way be held to bind a writer in verse, although it becomes an artificial dialect for the later pseudo-Pythagorean prose.

§ 4. Theocritus, therefore, as he was a pioneer in bucolic verse could be an untrammelled pioneer in the forms of language. He was Dorian by birth (Syracuse), and he spent his early manhood, as well as much of his later life, in the Doric-speaking island of Cos, but his language does not tally exactly with that of any one district.

(a) He avoids in general such local peculiarities as would appear as provincialisms; cf. the correct judgement of Spiess on Alcman, *De Alcmænis Poetae Dialecto*, p. 334 'imprimis vocabulorum copia quae singulis dialectis propria est prorsus est incognita.' Purely local words (such as ἀρμῶι) are very rarely used: the vocabulary of popular speech is hardly represented. For a knowledge of such the student must go to the inscriptions and the lexicographers, not to Theocritus; for Theocritus is happily free from that misguided 'learnedness' of his time which found delight in digging out strange words (γλωσσᾶι): and he avoids the harsh uncouth forms of language which appear as normal in some of the local subdivisions of the Doric (e.g. accus. plural in -ovs, -avs, participles in -ονσα: forms like Ἀρταμῆς, ἀνῶθα, κ.τ.λ.).

(b) He uses arbitrarily diverse forms of inflexion, &c. (such as -ws, -os for accus. plural), which were not in simultaneous use; he uses on the one side forms which are characteristic of the Doric of the islands, on the other side forms which were never used in the islands (e.g. contraction of ε + ο into εῷ; genitive singular in -ω); and, using the hexameter, he takes over forms and words which were part and parcel of all literature composed in hexameters (see § 6 below). Hence his dialect becomes a composite drawn from many sources, local and literary, just as Pindar's dialect is composite.

It is therefore very doubtful whether we should make Theocritus consistent with himself even when the metre admits of alternative forms. The MSS. are uncertain guides; no one of them preserves uniformity, and all present us in places with

'hyper-Doric' forms (ποιμάν, μᾶλα, μᾶνες, κ.τ.λ.) for which there is no inscriptional evidence or etymological probability. These we may safely eliminate, at least in the genuine idylls, but we are hardly justified in introducing genuine forms (known from inscriptions) against *all* MSS. evidence. There was no Doric canon of spelling, and even the inscriptions show intrusion of κοινή forms as early as the third century. Lastly, it may be doubted whether the early editors of Theocritus in Roman times (Artemidorus, Theo, &c.), were trustworthy in points of dialect. 'Licet suspicari grammaticos Alexandrinos melicos poetas non aequè feliciter ad pristinum habitum revocasse atque Atticos. Testimonio sunt Corinnae fragmenta quae idiomata dialecti multo recentioris quam quae ipsius poetriae aetate audiebantur praebere nemo nescit' (Spiess, *op. cit.* 333).

§ 5. The word 'Doric' has come to connote the rusticity of broad country speech ['My Lord,' commenced John in his purest Doric, 'I wad hae thocht naething o't.' Ramsay, *Reminisc.* v. 127], but this sense has been given to the word merely by the accident that Theocritus employed Doric for his sketches of country folk. The dialect is doubtless less soft in sound than Lesbian-Aeolic or Ionic, but there is no more vulgarity in it than in a brogue of Western Ireland. It can be made harsh and rough: so can Ionic, as witness Herodas; but it can be, and more frequently is, delicate and musical, as musical as the sound of summer winds in trees:

ἀδύ τι τὸ ψιθύρισμα καὶ ἃ πίτυς, αἰπόλε, τήνα  
ἃ ποτὶ ταῖς παγαῖσι μελίσδεται, ἀδὺ δὲ καὶ τὸ  
συρίσδες.

Doubtless Theocritus' Doric is not the genuine Doric which the tunny-fishers and the reapers spoke. The purpose of the poet is not that of an antiquarian or a realist; still less does he mean to lower the dignity of language; rather he intends to raise his well-loved Doric speech to an apt vehicle for poetic expression, and to give it a new purpose among the literary dialects of Greek.<sup>1</sup>

§ 6. 'EPIC' FORMS. Hexameter verse never parted entirely with the forms of language which were canonized by the epic and early elegiac; but this epic admixture is never so great as to disturb the general character of Theocritus' speech. We may note here dat. plural in -οῖσι, -αῖσι; gen. sing. in -αο; gen. sing. in -οιο (about forty times). Pronominal forms as ἄμμες, ἀμμίν, ὕμμε. The forms νεικίουνσι, χρύσεια, κάρτος (iv. 8), βασιλῆα (xiv. 64), κομώσσαι (vii. 9), κυλοιδύωντες (i. 38), μειδιῶντι (vii. 20),

<sup>1</sup> We should expect to find a more 'rustic' flavour of speech in the 'realistic' pieces iv, v, xi, xiv, xv, and possibly we may trace a provincial touch in such words as γλάχαν, φλάω, φλίβω κλάξ, τίν (accus.), τεῦς, τεῦς, ἔνδοι, ἀφίκευσο (si vera lectio), ἴσαμι which occur in these poems, but a gradation of provincialism among the poems cannot be proved. (Cf. Legrand, *Étude*, p. 243.)



ἐσχατόωντα (vii. 77). Uncontracted forms as φιλέεις (iii. 28). Omission of augment (i. 59; ii. 68, 71, 82, &c.). Diaeresis in ἐϋσκίος (vii. 8), ῥάιστα (xi. 7), ἀδέϊ (i. 27), ἐνπλόκαμος (ii. 46), &c.

But other forms which are good 'epic forms' are also attested in local inscriptions (e.g. dat. plural in -σσι; dat. in -ῆι; acc. in -ῆα; aorist with -σσ; forms like ὕσσοις. See the following sections under the respective forms.

## III

## DORIC FORMS

§ 7. The following sections are intended not only to give an index of Theocritean forms, but to show how far Theocritus agrees or disagrees with other Doric sources. While a full discussion of Doric is far beyond the scope of an appendix certain interesting forms are discussed at length, and enough evidence has been quoted to show the variety of usage which is found among the Doric dialects.

## A. PHONOLOGY. VOWELS.

## § 8. Short Vowels.

## i. ᾱ.

Original ᾱ retained in:

- ἔτραχον ii. 147 (Eustath. *Iliad* 969: 7).
- γα in ἐγωγα xi. 25 (Herodian, ii. 199. 11).
- τύγα v. 69 (also in Isyllus, Arist. *Lys.* 105).
- πιάσω iv. 35 (Alem. 44; Herodian, π.μ.λ. ii. 949 Lenz).
- ἀέρση ii. 107 (four MSS.).
- τράφω iii. 16, &c. (Spiess, 343).
- σκιάρως vii. 138 (Pindar, *Ol.* iii. 14; Brugm. II. i. 355).
- στραφθέντες vii. 132 (Sophr. 78).
- ὄκα, πόκα, τόκα: see Conjunctions, Particles.

This retention of the *a* is widely spread in Doric inscriptions.

Ἄρταμις, Argos, *I.-G.* iv. 914, &c. (παλαλαμβάνεται τὸ α ἀντὶ τοῦ ε παρὰ Δωριεῦσι ὡς ἐπὶ τοῦ Ἄρτεμις, Ἄρταμις, Schol. Lond. in Dion. Thrac. *Gr. Gr.* i. 3. 492).

ἱαρός or ἱαρός Cos 3636; Heracl. 4629, i. 66, &c.

ἱαρεύς (and ἱερεύς) Cos 3636.

τάμνω Cos P.-H. 38; Heracl. 4629.

ἄτερος Cos 3637; Argos, *I.-G.* iv. 914, &c. (Theocr. has ὤτερος vii. 36 = ὁ ἄτερος.)

Ἰεσπάριος Locris, Allen, 219.

ἄνωθα Heracl. 4629, i. 18 (but ἄνωθεν Heracl. 4568. See Apoll. Dysc. *de Adv.* 153. 12).

ἔμπροσθα Heracl. 4629, i. 57; Meister, *Di. Her.* 370.

πεντακάτιοι, &c., *passim*.

## ii. ε.

-εν in infin. See § 18 (c).

-ες 2 sing. See Verb § 42 (d).

-έω for -άω. See Verb § 37.



iii.

ι.

δοτίον ii. 90.

φοινίκιος ii. 2 (v. l. one MS.); Epicharm. 12.

πόλιος, &amp;c. See Declension, § 46.

Inscriptions give further *ιστιῶ* Cos 3636; ἀδελφίος, ἀμίων Boeot.; λοχαγίοντος Boeot. (Beermann, 19).

Noteworthy forms are ἐμετρίωμες, &c. Heracl. 4629; ἐπαινίω Ar. *Lysist.* 198; θιός Argos (Lacon. σιός).

iv.

ο.

τέτορες xiv. 16. See Numerals, § 62.

-os in acc. plural. See § 12. 1 (b.).

ο for α is rare in Doric dialects. γράφω has always α, but derivatives have ο as ἀγροφῆς, Anaphe, *S. G. D. I.* 3430 (see Hanisch, *op. cit.* 18; Buck, p. 18), κοθαρός Heracl. 4629.

## § 9.

## Long Vowels.

i.

ᾱ.

(a) Original α remains unchanged in the stem of words (μάτηρ): and terminations of 1st declension (φάμα, στρατιώτας, κρύβδαν).

(b) in terminations as φιλότας, Ἑλλαν.

(c) in verbal endings as ἐδυνάμαν.

(d) in α with 'compensatory lengthening' σελάνα, ἐφανα, ἄμέ.

(e) for contraction of α + ο, α + ω, &c., see § 16.

This ᾱ sound is so characteristic of Doric that our MSS. tend to introduce pseudo-Doric forms (as μάλα, μᾶνες). Original -e- is represented in Doric by η not by ᾱ; whereas the Ionic η represents original -a- and -e-. See K.-Blass, i. 122. Only in Elis are such forms as πατᾶρ, μᾶ (μῆ) ἀποσταλάμεν, *S. G. D. I.* 1172, canonical.

The following is a list of words with original ᾱ in Theocritus. Ἀγεάναξ (cf. Barth, 33), ἀγέομαι, ἀδύς, ἀλαθής, ἀλαθινός, ἀλέματος (xv. 4), ἀλίθιος, ἀλικία, ἀλικιώτας, ἄλικος, ἄλιος, ἀλιόκαυστος, ἄμαρ (ἄμές, &c., see Pronouns, Personal, § 52), ἄμναστος, ἄμός, ἄμος, ἀνιαρός, Ἄναπος, ἄνικα, ἀποδαμέω, ἄρα, ἄσυχος, ἀσυχία, ἀσυχᾶ, ἄς, ἄτριον, ἀχέω, ἄως, ἄωθεν, βαρυμάνιος, βεβαλός, γᾶ, γαθέω, γαρύω, γλάχων, γλυκύμαλον (xi. 39), δᾶγυς, δαλέομαι, Δᾶλος, δᾶμος, δαμότας, Δᾶν, Δαμάτηρ, Δαμοίτας, δύστανος, ἐξαπίνας, ἔμπαρ, ἔνας, ἐπάκοος, ἐπίταδες, ζαλόω, ζαλωτός, ζατέω, θνάσκω, θνατός, ἱατρός, κακόκναμος, κᾶπος, καταχῆς, κλαίζω (= κλείω), κλάξ (= κλείς, cf. κλαϊκόφορος, *I.-G.* iv. 768), κνάμα, κομάτας, κρίνα, κῤατός (vii. 147), κρατήρ, κεκμακώς, λάθα, λᾶθος, λακέω, λασῶ (λανθάνω), λανός, λᾶον, λαψῆ (λαμβάνω), λατώ, λιμνάτις, μάκων, μαλῖς, μᾶλον (pomum), μαλοπάρανος (xxvi. 1), μάν, μανύω, μαρῦομαι, μάταν, μάτηρ, μᾶχος, Μίλατος, μιμνάσκει, μῆμα (*Erig.* xi. 1), μναστέω, μύρμαξ, νᾶμα (vii. 115) (in xv. 27 read νῆμα—'needlework'), νᾶσος, ὀπαδέω, ὀπαδός, ὀπάνικα, ὄρπαξ, πᾶ (ii. 19), παγά, πάγνυμι, πακτός, παός (xvi. 25), πᾶχυς, πλάν, πλατίον, ποτίκρανον, πῤᾶν (see Contractions, § 22), πῤατος (see Contractions, § 22), ῤάδιος, ῤοδόμαλον, ῤοδόπαχυς, σακός, σακίτας, σᾶμα, σαμαίνω, σάμερον, σελάνα, σελαναία (? ii. 165), σίδαρος, σιδάρειος, σκανά, σῆμα (*?* xv. 29), σφᾶξ, συνομᾶλιξ, τάλικος, τᾶμος, τάμοσδε, τάνικα, τλάμων, τραχύς, ὑпанέμιος, ὑπερπαθᾶω, ὕσπλαγξ, φαλαρός, φάμα, φαγός, χαλά.

Pseudo-Doric are (viii. 56), ἄβα, ἔναβος, ἔφαβος, ἐφαβικός (xxiii. 56), μᾶλον (ovis, see Ahr. *Diall.* ii. 153), μᾶνες (the true Doric nominative is μέις. See Schrader, *Quaest.* 318; Ahrens, *Diall.* l. c. The forms μῆνι—μῆνός occur twenty times in Cos, ten times in Rhodes), ποιμάν.

(b) *ā* in terminations.

True types are : (1) -*ā*, -*āv*, -*ās* in 1st declension feminine *a*-stems : -*āv* gen. plur. (= -*άων*).

(2) -*as*, -*av*, -*a* (contraction of -*ao*), -*āv* gen. plur. in masculine *a*-stems (-*as*).

(3) γενοίμαν, κείμαν (but -*ην* in 1st sing. aor. pass. ἐτύπαν iv. 53 MSS. opt. is pseudo-Doric).

(4) Derivatives of *a*-stems, φαμί, τίμαμα.

(5) For φίλαμα, &c., see § 38.

11.

η.

*Note.* Inscriptions and MS. texts, while on the one hand they tend to use 'hyper-Doric' forms in *ā*, show on the other hand in many cases the Ionic-Attic η, where true Doric would have *a*. This is due partly to careless transcription of MSS., partly to the intrusion of the κοινή.

Thus even good MSS. of Theocritus give η forms in vii. 59 τὴν θάλασσαν, ii. 101 ἐφάμην, ii. 109 δυνάμην, v. 119 ἐκάθηρε, vi. 53 γαλήνα. Examples from inscriptions are εἰρήνης, Ἀσκληπίος (Rhodes), ἡμῶν (Cnidus), *S. G. D. I.* 3545, στήλαν (Astypalaea), *S. G. D. I.* 3462. See especially Argol. 3342 (Isyllus of Epidaurus whose η forms may be due in part to Epic influence).

In Theocritus the non-Doric forms should be rejected in Idylls i-xi, xiv, xv, xviii. In xii, xiii, xvii, xvi (?), xxii, xxiv where the dialect is more strongly tinged with Epic-Ionic forms it is impossible to determine the original with certainty.

'Scriptoribus et poetis qui Dorice scripserunt cautissime utendum est. Nam non solum librarii facile ad vulgare η delabi poterant sed saepissime etiam factum est ut accuratiore Doridis cognitione destituti notissimam istam mutationem (i.e. *a* for η) ultra ipsorum Doriensium consuetudinem usurparent : in eundem errorem haud raro ipsi poetae et scriptores inciderunt qui post Alexandri aetatem Doricam dialectum arte imitati sunt—nisi credere malis illos saltem consilio hyperdorica quaedam finxisse quae vere Dorica non esse haud ignorent quo rusticius oratio sonarent' (Ahrens, *Diall.* ii. 127).

(a) η appears as representative of orig. Ind.-G. *e*. [See especially Meister, *Diall.* i. 69; K.-Blass, i. 123; Schrader, *Quaest. Dial. Particula.*]

(b) In terminations -η is correct in the types

i. μάτηρ, ποιμήν, σώτηρ, εὐ-γενής, ἄήρ, πένης.

ii. ἐτύπην, δόινην, λέγεται (only Elis has φαίνᾱται, ἀνατεθᾱ).

(c) η developed from *e* by production or contraction : see under *ει* § 10 and 'Compensatory lengthening' § 12. 2 and 'Contraction' § 15.

(*α*) The following are attested by inscriptions :

ἀσχήμων, βουβήτης, κασίγνητος, ῥήτρα, δήλομαι (cf. Theocr. v. 27), δῆλος (cf. Theocr. x. 13, ζάδηλος Aleman), ἐπηρεάζω, Ζῆνα, &c., ἦβα, ἐφηβος, ἦμαι, ἦκω, ἦμι-, ἦμερος (ἀμερος Pseudo-Theocr. xxiii. 3), ἦρως, ἦσσαν, ἦς (= εἶς Heracl. 4629, &c.), θήρ, θησαυρός (= θενσαυρός), Θήβα.

Verbs as τίθημι, θησῶ, &c., Κρῆς, λήγω, μή (μά Elis), ἦδη, μῆδομαι (Pind. *Ol.* i. 106), μῆλον (ovis), μῆν or μῆς (μείς) [μάν is quoted by Herodian, ii. 357. 17, ed. Lenz, but is incorrect], ξηρός, πλῆθος (πλᾶθος Crete), τῆλε, τῆνος, κῆνος, χρῆμα, χῆρ (= χείρ), θῆλν, χῆλνι (= χίλινοι).

Note also the following: κρῆς, πονηρός (πονέω), ὑψηλός, εἰρήνα, γῆρας, ἦπιος, κάπηλος, σκληρός [but σιγαλός (σιγάω), ἀνιαρός (ἀνία), ὀδυναρός (ὀδυνάω)]; and the 'adverbial' forms πῆ, τῆδε, τῆμος, πῆποκα, διπλῆ, ἀλλῆ (*alibi*) § 60 (c).

§ 10.

ει and η.

'We can distinguish the η-ω dialects from the ει-ου dialects. In many dialects, as in Attic, ε and ο differed in *quality* from η and ω being close vowels (e, o). Consequently the long vowels which came from them by contraction or compensative lengthening, since they retained the same quality, were not identical with η and ω, but were ē and ō (the latter becoming ū), and eventually came to be designated by ει and ου after these original diphthongs had become monophthongs in pronunciation. But in other dialects they were identical with η and ω and were so written. Hence such dialect variations as εἰμή, ἡμή, βουλῆ, βωλά' (Buck, § 25).

§ 11. The phenomena of 'compensatory lengthening' producing ει-η are discussed below.

Note here the weakening of ει to ε in ἀδέα Theocr. iii. 20, &c., εὔρεα vii. 78; and forms without 'compensation,' as μέζων Epicharm. 32 (also Ionic).

§ 12. Long vowels (or diphthongs) due to 'Compensatory lengthening.'

(See especially Brugmann, H., *De Graecae Linguae Productione Suppletoria*; Curtius, *Studien*, iv. 60-186.)

Types: vowel + *ns, ms, nts, ntia*, from which the nasal is lost.

1. Accusative plural of α-stems and ο-stems.

(*a*) The original form -*ons, -āns* is preserved in Cretan. τὸνς ἐλευθέρονς *S. G. D. I.* 4991; τὰνς ἀπλόους τιμάνς *ib.*

Occasionally in Argolis. τὸνς υἱόνς Argos 3301; δραχμὰνς πεντακατῖανς *I.-G.* iv. 498.

(*b*) ν is lost without change of vowel; in Crete, general: 4991 τὸς μαρτύρανς, 5011 τὸνς ἀργυρίος.

Thera (always). 4705 τὸς ἐπισκόπος.

Cyrene (normal). 4854 ἐς τὸς κοινὸς εὐεργέτας (? archaizing).

Argolis (rare). See *I.-G.* iv. 554.

Cos (very frequent). 3624 τὸς δηλομένος.

See Barth, *de Coor. Tit. Dial.* 94; Hoffmann, ii. 476; Meister, *Diall.* ii. 107; Prellwitz, p. 32, &c. (for occurrence in Thessalian).

Theocritus has the -ās form in i. 83; iv. 3; i. 134; iii. 2 (αὐτάς); iv. 2; v. 109; v. 42; iv. 29; v. 103; v. 121; v. 136; vi. 32; xv. 65; vii. 87; x. 38 (καλάς); ix. 11; x. 35.

He has the -os form in i. 90; v. 84; iv. 11; v. 106 (λύκος); v. 109; v. 112; v. 114. (Note the fondness for these forms in *Id.* v.)

In all these cases the short syllable is required by metre.

Literary examples are :

Epicharmus, 98 δυσπάλαιστος ἂν τὸς ἄλλος εὐπαλαίστους (? -os) ἀποφανεί.

Tyrtæus, 4 (2) δημότας ἄνδρας.

Aleman, 33 (see Spiess, pp. 349, 355).

Pindar, *Ol.* i. 53; *Nem.* iii. 59 (ἐσλός).

Hesiod, *Op.* 564 τροπὰς ἡελίοιο; *Op.* 675; *Theog.* 60, 184, &c.

Callimachus, *h.* vi. 35 ἀρκίος.

(c) *ν* lost with 'compensation' to preceding vowel.

i. Form -οισα, -αισα. Not Doric.

Normal in Lesb.-Aeol. Cf. Theocr. xxviii, xxix, xxx.

ii. Form -ους, -ας.

In Doric is found in

Cos (occasionally). See *S. G. D. I.* iv, 524.

Argolis (normally). *S. G. D. I.* iv. 437; Hanisch, p. 40.

Rhodes. Always.

Laconia. Normal.

Megara. Normal.

Corinth, &c. Always.

Messenia. Normal.

In Texts: Sophron, 6, and Epicharmus.

The -ους form is given by good MSS. here and there in Theocritus (vii. 107 ὤμους).

iii. Form -ως. Normal in Theocritus.

Local distribution :

Heraclea. Always.

Messenia. Occasional (4645).

Bruttii. (*I.-G.* xiv. 644.)

Argos. Once (3385 τῶς).

Laconia. Occasional (4530 προξένως, αὐτῶς, ἐγγονῶς).

Crete (rare and late). See Herforth, *op. cit.* 22.

In texts it is found in Aleman, frag. 8 (Spiess, 349), Archytas, and Pseudo-Pythag. writings (Ahrens, *Diall.* ii. 157); Aristophanes, *Lysist.* 1252 τῶς Μήδως, &c.; Callimachus, *h.* vi. 73 ἐράνως; vi. 91; v. 63 ἱππῶς; v. 13; v. 80; Thucydides, v. 77.

(For Grammarians see Meister, i. 230.)

2. -εις, -ης, -ες.

i. εἶς.

(a) Original εἶς (ἐνς) Crete only. (*S. G. D. I.* 4991, ix. 50.)

(b) ἦς. Heraclea 4629, i. 129, &c.; Herodian, *Pros. Cath.* p. 401 (Lenz) παρὰ Πίνθαγι οὐδ' ἦς κύων.



- (c)
- εῖς*
- . Normal.

Theocritus has *εῖς* in vii. 125; vii. 72; xi. 33 (with v.l. *ῆς*).

- ii.
- εῖς*
- in participles, &c.

- (a)
- ένς*
- . Crete.

- (b)
- εῖς*
- . Normal.

- (c)
- ῆς*
- , Heraclea 4629, i. 56
- καταλυμακωθής*
- .

Cf. Apoll. Dysc. (*Gr. Gr.* ii. 1. i, p. 163) *ἐν διαλέκτοις (χαριῆς καὶ τὰ τοιαῦτα)*.

- (d)
- ές*
- . Once in Thera,
- S. G. D. I.*
- 4693.

3. Original
- ντία*
- (e.g.
- λύοντία*
- , Attic
- λύουσα*
- , &c.).

There is great diversity here among the dialects.

- (a) Nasal retained.

*ἔχονσαν*. Crete 4991, viii. 29.

*ἄγονσαν*. Crete 5016.

*ἀντιτυχόνσα*. Argol. *I.-G.* iv. 554.

So also *ἄπανσαν*. Argol. 3315.

- (b) Forms without compensation
- do not occur*
- .

- (c)
- ουσα*
- (as in Attic-Ionic) is normal in Cos, Rhodes, Thera, and generally in Doric texts and inscriptions, except

- (d)
- ωσα*
- . Heraclea 4629
- ρέωσαν*
- ,
- ἄγωσαν*
- , &c.

Crete 5040 *προυπαρχώσαις*.

Hence with loss of intervocalic *Σ* in Laconian. Lac. 4416

*ἐνηβώηαις*. Cf. Arist. *Lysist.* 1297 *ἐκλιπῶα*.

(Very rare elsewhere. ? Corinna, frag. 19 *θέλωσα*.)

- (e)
- οισα*
- . Normal in Theocritus (ii. 76; xi. 75, &c.).

This form is generally regarded as Aeolic, not Doric. See Hoffmann, *Diall.* ii. 417; Meister, i. 78, &c., and it is the regular form in Pindar, Sappho, &c. It is found in Aleman, xxiii. 61 *φεροίσας*, xxiii. 73 *ἐνθοῖσα*, 83 *σαλασσομέδοισα*, 21 *λιποῖσα* (Spiess, 350); in Anyte, *A. Pul.* vii. 649; and Philetas (*έλοῖσα*), but none of these can be regarded as authentic unmixed Doric. It is, however, normal in Callimachus, in his Dorizing hymns (v. 95; v. 141; v. 7; vi. 81; vi. 46; vi. 138, &c.).

No *Inscriptional* evidence can be quoted from Doric districts except one Cyrenaic (Dittenberger, *Or. G. Inscr.* ii. 767 *ἀνήκοισαν*, *προγεγονοίσας*). But this is from *Augustan* times; it is rash of Wilamowitz-Moellendorff to state on this slight evidence (*Textgesch.* p. 26) that 'wir haben ja kürzlich sogar gelernt dass er (i.e. Callimachus) mit dem *-οισα* statt *-ουσα*, *-ωσα* in den Participien, die wir für äolische Beimischung hielten, kyrenäisch geschrieben hat.'

4. With the foregoing cf.
- μοῦσα*
- ,
- μοῖσα*
- , &c.

*μοῦσα* (as Attic-Ionic). Cos 3632, 3651; Thera 4706, &c.; Isyllus.

*μῶσα*. Aleman, 1; Inscr. Thebes; Theocr. x. 24.

*μῶα*. Lac. (see *S. G. D. I.* iv, 685).

*μοῖσα*. Callimachus, *Ep.* 47 (?).

So Theocritus normally in best MSS. (v.l. *μῶσα* frequent).

5. For the forms
- γέλαισα*
- or
- γελᾶσα*
- or
- γέλασα*
- i. 36,
- παρελάντα*
- or
- παρέλαντα*
- v. 89,
- γέλαντι*
- or
- γελᾶντι*
- i. 90,
- πεινᾶντι*
- xv. 148, see § 16 (e) and § 39.



§ 13. 'Compensatory lengthening' of vowel followed (originally) by  $\nu f$ ,  $\rho f$ ,  $\lambda f$ ,  $\nu j$ ,  $\rho j$ , &c.

1.  $\xiένφος$ .

Theocritus has  $\xiένος$  in v. 66, v. 78, xi. 61;  $\xiένος$  in vii. 119, ii. 154.

Inscriptions give  $\xiεινός$  Rhodes 3776 (verse);  $\Xiεινώ$  *ib.* 3900;  $\Xiεινόκριτος$  Calymna 3563;  $-\xiηνος$  in name (Cyrene 4847), but usually  $\xiένος$ .

2.  $μόνος$  Theocr. iv. 34, xi. 67, iv. 38, &c.

$μούνος$  xviii. 18.

$μῶνος$  ii. 64 (k, but other MSS.  $μούνος$ ), Callim. v. 132, MSS. plerique.

3.  $οὐρανός$  ( $φορφανός$ ).

$ῶρανός$  Theocr. ii. 147, v. 144.

Cf. Ahr. *Diall.* ii. 162. Cf. Argol. *I.-G.* iv. 1270  $ῶρανίας$ : Aleman, 59.

4.  $κοῦρος$ ,  $κόρα$ , &c.

$κόρα$  Theocr. x. 22, xi. 25; *I.-G.* iv. 951 (Epidaurus).

$κῶρος$ ,  $κώρα$  Pseudo-Theocr. xxvii (Eustath. 1535  $κῶρος$  Αἰολικῶς ἄμα καὶ Δωρικῶς).

$κούρα$  Theocr. xvi. 1.

5.  $ῥπος$ ,  $ῶρεα$  i. 123, iv. 35.

See Ahr. *Diall.* ii. 162 'frequentatur apud Theocritum cum magno librorum consensu  $ῥπος$ , in casibus trisyllabis  $ῶρεος$ ,  $ῶρεα$ , &c., pro vulgari  $ῥρος$ , epico  $οῦρος$ ; valde tamen veremur ne eae formae non sint ex ipsa Doride petitae sed secundum analogiam a poeta fictae.'

§ 14. Vowel before original  $-sm$ ,  $-sn$ .

For  $εἰμί$ ,  $ἡμί$ ,  $εἶμεν$ ,  $ἡμεν$  see Verb,  $εἰμί$ , § 44.

For  $ἀμές$ ,  $ἄμμες$ ,  $ὕμέ$ ,  $ὔμμες$ , &c., see Pronouns, Personal, §§ 52, 53.

§ 15. Contraction:  $\alpha + \epsilon$ .

Normal Doric is  $-\eta-$ .

Theocr. ii. 155  $ἐφοίτη$ , iv. 11  $λυσσῆν$ , vi. 30 (*v.l.*)  $ἐκνυζῆτο$ , &c. (The  $-\alpha-$  form is given by good MSS. in xiv. 66  $περονᾶσθαι$ , x. 19  $μωμᾶσθαι$ , viii. 66  $κοιμᾶσθαι$ .)

Cf. Epicharm. 115  $σιγῆν$ , 94  $ῥρη$ : Inscript. Cos 3617  $τιμῆν$ : Epidaur. *I.-G.* iv. 951  $ἐπερωτῆν$ : *ib.* 1484  $κῆν$ : *I.-G.* iv. 561  $νίκη$  (=  $ἐνίκη$ ).

But  $-\alpha-$  form in Cos 3586  $ἀπαντᾶν$ , Epidaur. 3339  $διεγάλα$ .

Similarly  $\alpha + \epsilon = \eta$ : Theocr. i. 12  $λῆς$ , Epicharm. 117  $ὀρη$ .

§ 16.  $\alpha + o$  and  $\alpha + \omega$ .

(a) Genitive singular as  $\Thetaευχαρίδα$  ii. 70.

(b) 2nd singular aorist indicative middle. v. 6  $ἐκτάσα$  (MSS. infer  $ἐκτάσω$  vulg.): iv. 28  $ἐπάξα$ . Cf. Herodn. ii. 251  $ἐπρία$ : Schol. Theocr. iv. 28: Callim. vi. 12  $λοίσσα$ .

(c) Miscellaneous xv. 8  $πάραρος$ : ii. 60 (&c.)  $ᾶς$ : Cos 3628  $νάκορος$ : Megara 3027  $θεαρός$  (cf. Młodnicki, p. 13).

(d) Genitive plural  $\alpha$ -stems. vii. 47  $Μοισᾶν$ , &c. Normal in all Doric dialects.

- (e) In other forms contraction to  $\alpha$  is unusual but well attested in Theocr. i. 90  $\gamma\epsilon\lambda\acute{\alpha}\nu\tau\iota$ : xv. 148  $\pi\epsilon\iota\nu\acute{\alpha}\nu\tau\iota$ : v. 89 (and viii. 73)  $\pi\alpha\rho\epsilon\lambda\acute{\alpha}\nu\tau\alpha$ : vi. 41  $\acute{\alpha}\mu\acute{\alpha}\nu\tau\epsilon\sigma\sigma\iota$  [? i. 36  $\gamma\epsilon\lambda\acute{\alpha}\sigma\alpha$ ]: viii. 22  $\beta\acute{\alpha}\mu\epsilon\varsigma$ : vii. 97  $\acute{\epsilon}\rho\acute{\alpha}\nu\tau\iota$ ? see § 39 and Notes.

Cf. Arist. *Ach.* 868  $\phi\upsilon\sigma\acute{\alpha}\nu\tau\epsilon\varsigma$ : Inscr. Oracl. Dodona 1587  $\tau\iota\mu\acute{\alpha}\nu\tau\iota$  (dat. sing. participle): Heracl. 4629, i. 116  $\phi\acute{\alpha}\nu\tau\iota$  (3rd plur. subj.): Epich.  $\acute{\upsilon}\pi\tau\acute{\alpha}\nu\tau\epsilon\varsigma$ : Arist. *Ach.* 751  $\delta\iota\alpha\pi\epsilon\iota\nu\acute{\alpha}\mu\epsilon\varsigma$  (1st plur. pres.): Sophron 41  $\acute{\epsilon}\pi\epsilon\gamma\gamma\upsilon\acute{\alpha}\mu\epsilon\nu\omicron\iota$ : Inscr. Cos 3636  $\acute{\epsilon}\lambda\acute{\alpha}\nu\tau\omega$  (3rd plur. imperat.).

So probably  $\gamma\lambda\acute{\alpha}\sigma\alpha$  in Herodas, and perhaps  $\acute{\alpha}\tau\alpha = \acute{\omega}\tau\alpha$  Hesychius. In Theocr. v. 89 one MS. (p) has  $\pi\alpha\rho\epsilon\lambda\acute{\alpha}\nu\tau\alpha$ , with which cf. Inscr. Boeot.  $\Sigma\alpha\nu\kappa\rho\acute{\alpha}\tau\epsilon\iota\varsigma$ : Beermann, *op. cit.* 46. (But  $\gamma\acute{\epsilon}\lambda\alpha\nu\tau\iota$ , &c., may be from  $\gamma\acute{\epsilon}\lambda\alpha\iota\mu\iota$ , &c., see § 39.)

- (f) But  $\alpha + \omicron = \omega$  in verbal forms  $\lambda\acute{\omega}\nu\tau\iota$  (iv. 14), &c.

Cf. Megara 3046  $\nu\iota\kappa\acute{\omega}\mu\epsilon\varsigma$ : Cos 3636  $\tau\iota\mu\acute{\alpha}\nu\tau\omega$ : Cos 3591  $\acute{\epsilon}\rho\omega\tau\acute{\omega}\mu\epsilon\nu\omicron\nu$ : Epich. 96  $\zeta\acute{\omega}\nu\tau\alpha$  (cf. Barth, *op. cit.* 56).

- (g)  $\alpha + \omicron$  uncontracted.

ii. 160 (cf. Cos, P.-H. 218)  $\acute{\Lambda}\acute{\iota}\delta\alpha\omicron$ : i. 95  $\gamma\epsilon\lambda\acute{\alpha}\omicron\iota\sigma\alpha$ .

§ 17.  $\epsilon + \alpha$ .

- (a) Uncontracted in iii. 31  $\acute{\alpha}\lambda\alpha\theta\acute{\epsilon}\alpha$  (cf. Cos 3591): vii. 108  $\kappa\rho\acute{\epsilon}\alpha$ : xviii. 27  $\acute{\epsilon}\alpha\rho$ : i. 123  $\acute{\omega}\rho\epsilon\alpha$  (cf. vii. 88): i. 19  $\acute{\alpha}\lambda\gamma\epsilon\alpha$ .

- (b) Contracted in i. 29  $\chi\acute{\epsilon}\iota\lambda\eta$ .

Inscriptions give  $\acute{\eta}\mu\acute{\iota}\sigma\eta$  (Thera),  $\acute{\Lambda}\gamma\acute{\eta}\nu\alpha\varsigma$  (Rhodes), and the contracted form is normal in Cos (Barth, p. 57).

- (c) In augment =  $\alpha$ , as  $\acute{\alpha}\gamma\epsilon$ , &c.

§ 18.  $\epsilon + \epsilon$ .

- (a) In augment =  $\eta$ .  $\acute{\eta}\nu\theta\omicron\nu$ , &c. Epicharmus in *Hibeh Pap.* i. 1 (third century B.C.) has  $\acute{\eta}\chi\omicron\nu$ . Cf. Isyllus, i. 5.

- (b) 3rd singular, middle and passive =  $\eta$  in  $\acute{\epsilon}\sigma\sigma\acute{\eta}\tau\alpha\iota$  Heracl. 4629, but usually  $\epsilon\iota$ , as Theocr. iii. 51  $\pi\epsilon\nu\sigma\epsilon\acute{\iota}\sigma\theta\epsilon$ , &c.

- (c) In infinitive. Dialects show great diversity between  $-\eta\nu$ ,  $-\epsilon\nu$ , and  $-\epsilon\nu$ .

- i.  $-\epsilon\nu$ . Theocr. v. 36  $\pi\omicron\tau\iota\beta\lambda\acute{\epsilon}\pi\epsilon\nu$ : viii. 4  $\sigma\upsilon\rho\acute{\iota}\sigma\delta\epsilon\nu$ ,  $\acute{\alpha}\acute{\epsilon}\acute{\iota}\delta\epsilon\nu$ : v. 7  $\pi\omicron\pi\upsilon\acute{\sigma}\delta\epsilon\nu$ : vi. 26  $\acute{\epsilon}\chi\epsilon\nu$ : xv. 93  $\delta\omega\rho\acute{\iota}\sigma\delta\epsilon\nu$ : i. 14  $\sigma\upsilon\rho\acute{\iota}\sigma\delta\epsilon\nu$ .

In TEXTS: Callimachus, vi. 10  $\phi\acute{\epsilon}\rho\epsilon\nu$ : Pindar, *Ol.* i. 3  $\gamma\alpha\rho\acute{\upsilon}\nu$ : P. iv. 115  $\tau\rho\alpha\phi\acute{\epsilon}\nu$ : Isyllus, ii. 17  $\pi\acute{\omicron}\mu\pi\epsilon\nu\epsilon\nu$ ,  $\acute{\alpha}\pi\alpha\gamma\gamma\acute{\epsilon}\lambda\lambda\epsilon\nu$ : Aleman, *Papyr.* ii. 9  $\acute{\epsilon}\pi\alpha\iota\nu\acute{\epsilon}\nu$ : Spiess, 356.

In INSCRIPTIONS. Anaphe, *S. G. D. I.* 3434  $\chi\acute{\alpha}\iota\rho\epsilon\nu$ : Nisyros 3497  $\delta\epsilon\delta\omega\kappa\acute{\epsilon}\nu$ : Thera 4706  $\theta\acute{\upsilon}\epsilon\nu$ ,  $\lambda\alpha\mu\beta\acute{\alpha}\nu\epsilon\nu$ , &c.: Heraclaea 4629  $\acute{\upsilon}\pi\acute{\alpha}\rho\chi\epsilon\nu$ ,  $\pi\alpha\rho\acute{\epsilon}\chi\epsilon\nu$ : Cos 3639  $\phi\acute{\epsilon}\rho\epsilon\nu$  (twenty-four times in Coan Inscriptions): Crete 4991  $\acute{\alpha}\gamma\epsilon\nu$ ,  $\kappa\rho\acute{\iota}\nu\epsilon\nu$ ,  $\delta\iota\kappa\acute{\alpha}\delta\delta\epsilon\nu$ ,  $\lambda\alpha\nu\kappa\alpha\nu\acute{\epsilon}\nu$ , &c.

PAPYRI. *Oxyr. Pap.* iii. 410 (third century B.C.)  $\alpha\upsilon\tau\omicron$ - $\sigma\chi\epsilon\delta\acute{\iota}\alpha\zeta\epsilon\nu$ .

- ii. Form  $-\epsilon\nu$ . Theocr. v. 121 and frequently.

In other TEXTS much more frequent than  $-\epsilon\nu$  or  $-\eta\nu$ .

In INSCRIPTIONS. Megara, all; Corinth, all; Rhodes, all; Messenia, all; Cos, about twelve times.

- iii. Form  $-\eta\nu$ . Theocritus (only in poor MSS.), xiv. 1  $\chi\alpha\iota\rho\acute{\eta}\nu$ : xv. 26, xv. 24, xi. 4 ( $\epsilon\upsilon\rho\acute{\eta}\nu$ ).

Other TEXTS: no good evidence.

INSCRIPTIONS. Lacon. 4530 ἔχην, ὑπάρχην: Elis 1152 θαρρήν: Metapontum 1643.

See Hoffmann, ii. 333; Meister, i. 90; Meister, *Di. Heracl.* 421.

(d)  $\epsilon + \epsilon = \epsilon\iota$  in other parts of contracted verbs. ii. 127 ὠδείτε, &c.

(e) Uncontracted. v. 41 ἄλγεες, &c.

§ 19.  $\epsilon + \epsilon\iota$ .

(a) =  $\epsilon\iota$ , as ἀραξεῖ ii. 160.

(b) Uncontracted. iv. 28 φιλέεις: viii. 54 θέειν, &c.

§ 20  $\epsilon + \omega$ :  $\epsilon + \omega$ .

(a)  $\epsilon + \omega$  uncontracted and as two syllables. Theocr. i. 20 ἴκειο: i. 97; i. 112 Διομήδεος: ii. 121; iv. 9; i. 77 ὤρεος: iv. 35; vi. 4; xi. 58; ii. 12 τρομέοντι: x. 26; ii. 69 φράζεο: iii. 5; v. 141; ii. 101; v. 77 καυχέομαι (? καυχῶμαι): vi. 17 φιλέοντα: vii. 92; xi. 19; xiv. 62; v. 36 ἔοντα: xi. 5; vii. 78, &c.

So frequently enough in Inscriptions. Spiess, *op. cit.* 353; Allen, *op. cit.* 238, cf. Cos 3636 σκέλεος: 3700 Ἀνδρομένεος: Thera 4772 θυσεόντι: Barth, *op. cit.* 58.

(b)  $\epsilon + \omega$  uncontracted but pronounced - $\gamma\omega$ . Theocr. iv. 32 αἰνέω; v. 52 ἀλγέω; vii. 122 φρουρέωμες; viii. 64; ix. 15; x. 38 ποέω.

Cf. Epicharm. 19 συνδειπνέω, ἐπαινέω.

(c)  $\epsilon + \omega$  uncontracted and as two syllables. v. 61 πατέων: ii. 119; viii. 93; viii. 64: i. 98 ἀργαλέω.

INSCRIPTIONS. Cos 3621 οἰκέωντι: 3634 διατελέωντι.

[Note.—Sparta, Heraclea, and Crete have - $\iota\omega$ , - $\iota\omega$  forms, as ὁμολογίωντι. See Herforth, p. 16, &c.]

(d)  $\epsilon + \omega$  contracted. Theocr. v. 142; iv. 47 ἡξέω: iii. 11 οἰσέω: vii. 65, &c.

This is the usual form in Cos (as 3624 ὑστερῶντι).

(e)  $\epsilon + \omega = \omega\upsilon$ . Not Theocritean, but in Epicharmus 139 κοσμούμενων. Inscript. Argos (normal): Cos 3634 ποιούντες: Rhodes 3758 κρινούντι: Agrigentum 4254 προαγοροούντος.

(f)  $\epsilon + \omega = \epsilon\upsilon$ . Theocritus, *passim*, i. 86 ἐλέγειν: i. 87 βατεύνται: i. 113 μάχεν: vii. 46 ὕρευσ: ii. 89 ἔρρευν: vii. 139 λαλαγέυντες, &c. So also ii. 3 εύντα.

This is common in the Island Doric, and may be due to neighbouring Ionian influence (see Buck, p. 156). In Ionic texts  $\epsilon\omega$  has the value of one syllable (diphthongal).

Cos 3618 νοσεύντων: 3698 γεωργεύντες: 3634 τεμένευσ: Thera 4695 ποιεύμενος: Cyrene 4839 Φιλοκλεῦς: Rhodes 4110 ποιεύντα (also - $\omega\upsilon$  and - $\epsilon\omega$ ): Cos 3591 εύντων (Herodas, ii. 87; vi. 35).

So Callimachus v. 120 μενεύντι: vi. 124 πατεῦμες: v. 97 βάλεν.

§ 21.  $\epsilon + \omega\upsilon$  (in participles: 3rd plural &c.).

(a) =  $\epsilon\upsilon$ : 'ου cum sine dubio herodoteis temporibus non o + u sed ū significaret,  $\epsilon\omega$  ( $\epsilon\upsilon$ ) et  $\epsilon\omega\upsilon$  in dialecto ionica eo tantum inter se differebant quod illic secunda diphthongi pars brevis, hic longa erat; quae tamen differentia num in sermone observari et percipi possit valde dubito. Quocirca saepissime pro  $\epsilon\omega\upsilon$  (i.e.  $\epsilon\upsilon\upsilon$ ) scribebatur ut tum

pronuntiabant *ευ* (i. e. *εὐ*) Herodot. ii. 94 *καλεῦσι*, ii. 198 *βοηθεύσαν*. Merzdorf, *Quaest. Gram. de Dialecto Herodotea*, Lipsiae, 1875, p. 170. Cf. Hoffmann, iii. 482.

This is the regular Theocritean form in participles: iii. 13 *βομβεύσα*: vi. 7 *καλεῦσα*, &c. Cf. Cos 3627 *ἀδικεύσαν*: 3637 *κνεύσα*: Nisyros, *I.-G.* xii. 3. 104 *παρεπιδαμῆνσι*: Herodas, v. 54 *δραμεύσα*: vii. 73 *κινεύσι*: vi. 90 *πιεύσα*, &c.

(b) But normally in Doric *ε + ου* remains uncontracted or contracts to *-ου*. Thera 4706 *νοοῦσα*: Megara 3087 *προστατοῦσα*: Lac. 4568 *εὐχαριστοῦσα*: Epicharm. 82 *καλοῦσα*.

(c) Uncontracted forms in Theocritus have *-εοι*. ii. 64 *εοῖσα*.

## § 22.

ο + α.

*πράτος* (= *πρόατος*? or *πρωφάτος* Brugm. i. 294): normal in all Doric.

*πρᾶν* Theocr. ii. 115, &c. (*πρόαν* in iv. 60, &c.): *θώτερον* = *τὸ ἄτερον* ii. 32.

So *Βαδρόμιος* Cos 3591. *βῶς* (accus. plur.) Theocr. viii. 48.

## § 23.

ο + ο.

## i. Miscellaneous words:

Variation between *οο*, *ου*, *ω*: *νοῦς*, *νῶν* ii. 74, xiv. 21; *νόον* vii. 30. Cos 3577 *εὐνοῦς* (so normally: *εὐνοος* in 3566 A). *λιπαρόχρων* Theocr. ii. 102. See K.-Blass, i. 511; Herodian, ii. 495.

*πλῶς* Theocr. vii. 52, vii. 61 (Cos 3613 *ἐκπλούς*); *ῥοός* i. 140; *μελίπνουν* i. 128.

*ᾠν* for *οῦν* normal in Theocritus: sometimes in Crete. Herforth, p. 22.

*πῶς* for *ποῦς* is given by Hesychius, but *ποῦς* in Inscriptions. *βοῦς*, *βῶς* (not however from *βοός*, but from *βῶνς* or *βοφς*. See Meister, *Di. Heracl.* 392).

Theocritus has *βῶς* (nom. sing.) viii. 77, ix. 7; but the MS. authority is slightly better for the *βου-* forms, in *βουκόλος*, &c., x. 1, x. 57, viii. 1, vii. 92, vii. 36, v. 44, v. 60, v. 67, i. 64, viii. 31, i. 105, vii. 73, &c.

*βοῦς* in Epicharm. 97. *βῶς* is attested by all the Grammarians (as *Et. Mag.* 492. 38).

*δοῦλος* - *δῶλος* (? from *δᾶνλος*). *δῶλος* in Crete 4991; Callim. v. 47; *δοῦλος* in Inscriptions of Rhodes, Argos, Megara.

ii. Genitive singular *ο*-stems.

(a) *-ω*. Theocritus, *passim*. i. 67, ii. 96, ii. 133, &c.

INSCRIPTIONS: Cyrene, normal (*S. G. D. I.* 4833, 4834, 4835); Heraclea, always; Crete, always in older inscriptions; Rhodes, rarely (*I.-G.* xii. 1. 1027 *εὐδύξω*); Tarentum 4614 *Πύρρω*; Argolis, very rare (*I.-G.* iv. 729).

TEXTS: Epicharmus *once* (frag. 95, Ahr.); Pseudo-Pythag. always; Aristoph. *Lysist.* normal; Callimachus, v. 10, vi. 114, v. 102; Alcman, *ἐλγχρύσω*, *κνπαίρω* (also in spurious Byzantine decree in *Dem. de Corona*).

(b) *-ου*. Cos, *always*; Thera, *always*; Rhodes, normal; Cyrene (rare); Syracuse (*S. G. D. I.* 5244); Megara, always; Argolis, normal.

For Epicharmus and Sophron see Ahrens, *Diall.* ii. 205.

## § 24. Crasis, &amp;c.

The same rules are followed as in contraction within the word. So *κῆν* (cf. Crete 4991, vi. 18 *κῆπί*), *κῆγάω*.

Note in Theocritus. *χῶς* (καὶ ὥς), *χῶκ* (καὶ ὁ ἕκ), *ῥπόλος* (ὁ αἰπόλος), *ῥπόλοι* (οἱ αἰπόλοι), *χῶδωνις* (καὶ ὁ Ἄδωνις).

For the double crasis cf. Herodas, iv. 3 *κῶπόλλων* = καὶ ὁ Ἀπόλλων.

## B. PHONOLOGY. CONSONANTS.

## § 25. τ.

Change of τ and κ.

Apoll. Dyse. *de Adv.* 193 (Schneider) τὸ Δωρικὸν τὸ τ εἰς κ μεταλαμβάνει. τὸ πότε πύκα ἐστί, τὸ ἄλλοτε ἄλλοκα καὶ μετὰ περισσοῦ τοῦ κ ὅκκα δὴ γυνά (= Alcman, 94).

[For the view of Ahrens, *Diall.* ii. 382, and Buck that ὅκκα is for ὅκα κα see § 62, Particles.]

For κ forms see Theocr. iv. 17, i. 36, iv. 26, iii. 28, ii. 155, iv. 43.

For κκ: xv. 144, xi. 22, i. 87, iv. 56, iv. 21 ὅκκᾶ: viii. 68 ὅκκᾶ (?).

It is common in all Doric: e.g. Rhodes 4109 ὅκα βασιλεὺς ἦλασε.

## § 26. γ—β.

γλάχων Theocr. v. 56 = Attic βλήχων. Pindar has γλέφαρον.

## § 27. δ—β.

δῆλομαι = I wish, Theocr. v. 27, = βούλομαι (Att.), βώλομαι (Doric), βόλλομαι (Lesb.) (Theocr. xxviii. 15).

'The β and δ are each a correct representative of original *gm* sound, the former before the obscure vowel -o, the latter before the palatal vowel' (Meister, ii. 105).

## § 28. δ—γ?

Δᾶν Theocr. iv. 17, vii. 39.

In Cyprian ζᾶ = γᾶ (Meister, i. 134), but the origin of δᾶν is doubtful.

## § 29. ν—λ.

ν appears for λ before τ and θ in ἐνθειν v. 67, ii. 143, v. 123; cf. Coreyra 3188 γαίας ἀπὸ πατρίδος ἐνθών: Callimachus, vi. 27, vi. 75. (But see Brugmann, i. 1093, who regards ἦνθον as derived from another root than ἦλθον = Pāli, *andh-*.)

Theocritus has also βέντιστος v. 76 (no other example extant); and Epicharmus 31 has φίντατος = φίλτατος.

So in proper names Φίντων *S. G. D. I.* 1230; Μίντονος Argos, *I.-G.* iv. 614.

See Hoffmann, *Dial.* i. 209, and Herforth, p. 31.

## § 30. σ.

For ἦς λέγομες, &c., see Verb, § 42.

Loss of intervocalic σ is typical of Laconian only (νικahas); very rare elsewhere.



## § 31.

τ (original retained).

(a) πλάτιον x. 3, v. 28.

είκατι v. 86, iv. 10 (properly ἑκατι).

ποτί *passim*.(b) In pronoun τό, &c., *passim*.(c) In Verb. φατί, φαντί, τίθητι, ἐστάκαντι, &c., *passim* in Doric, the only variant being -θι in Boeotian. (-σι in Arcad. Cyprian, Hoffmann, i. 212.)

## § 32.

ζ.

ζ in verbs in -ζω (and a few other forms) appears in Theocritus as σδ (according to best MSS.) in xv. 16 ἀγοράσδων : i. 53 ἐφάρμοσδων : vi. 10 βαύσδει : iii. 1 κωμάσδω : v. 30 ἐρίσδει (cf. vi. 5, iv. 8, v. 136, iv. 63, v. 67, vii. 41, i. 24, v. 60) : vii. 108 μαστίσδοιεν : i. 2 μελίσδεταί (cf. vii. 89) : x. 58 μυθίσδων : i. 149 ὀσδει (cf. v. 52, vii. 143, i. 28, vii. 16) : xv. 42 παῖσδε (cf. xiv. 8, xv. 49, ii. 77) : xv. 88 πλατειάσδοισαι : v. 7 ποππύσδων : v. 89 ποππυλιάσδει : i. 121 ποτίσδων : iii. 14 πυκάσδει (cf. ii. 153) : i. 14 συρίσδων (cf. i. 16, viii. 4, xi. 38, vi. 44) : xiv. 9 ὑβρίσδει : ii. 141 ἐψιθυρίσδομες.

With v. l. ζ in xiv. 15 θηλάσδοντα : xi. 78 κιχλίσδω : vii. 48 κοκκύσδω : xi. 81 μουσίσδω : i. 102 φράσδῃ : vii. 36, &c. βουκολιασδώμεσθα : i. 21 ἐσδώμεθα.

The best MSS. give ζ in vii. 61 διζημένω : i. 34 ἐθειράζοντες : v. 110 ἐρεθίζετε : vii. 30 ἰσοφαρίζειν : vi. 12 καχλάζοντα : vii. 137 κελάρυζε : v. 117 ποτεκιγκλίζεν : v. 122 κνίζω : ii. 109 κνυξέονται : vii. 48 μοχθίζοντι : v. 65 ξυλοχίζεται : v. 41 ἐπύγισον : v. 113 βαγίζοντι : iv. 16 σιτίζεται : iii. 26 σκοπιάζεται : vii. 140 τρύξεσκεν : ii. 62 ἐπιφθύζοισα : xv. 109 χαριζομένα.

In other words we have the -σδ- form as *varia lectio* in iv. 34 μάζα : vii. 146 ἔραζε : iii. 16 μάσδων : iii. 48 μάζοιο.

It occurs in Lesb.-Aeolic texts (not in Pindar). Alcman (μελισσύμεναι, τράπεσδα, παῖσδει), ὕσδων (= ὄζων) Sappho, 4 ; φροντίσδην Sappho, 41 ; εἰκάσδω 104.

It is attested by Grammarians, as *Et. Mag.* 412 τδ ζ διαλύουσι οἱ Δωριεῖς εἰς σ καὶ δ, οἶον ζυγὸς σδυγός, θερίζω θερίσδω : cf. Herodian, ii. 396. Schol. Dion. Thrac. (ed. Hilgard, p. 34) ὅταν ἤθελον γράψαι λέξιν ἔχουσιν τὴν συμφώνησιν τοῦ ζ ἔγραφον σ καὶ δ ἀντὶ τοῦ ζ ὥσπερ καὶ νῦν εὐρίσκομεν παρὰ τοῖς Δωριεῦσι.

It never occurs in inscriptions, except in *C. I. G.* 4729, 4730 (see Hoffmann, ii. 126) of Augustan times, χθισδόν, ἀσπάσδων.

The explanation is doubtful, but it cannot be treated apart from the whole question of dialect changes of ζ and δ, and the varied pronunciation of these consonants.

## § 32 A.

[Excursus on ζ, δ, σδ.]

σδ is regarded by many as merely a variant in *spelling*, ζ being pronounced as *s + d*. See Giles, p. 115, &c.; Brugmann, i. p. 276, i. § 856, § 922; Hoffmann, ii. 512.

But it is clear that the pronunciation of ζ and δ and δδ was not uniform in all districts and at all times.

(a) In *Hellenistic* Greek we find ζ = voiced s or z (azure), e. g. ἄζμενος, &c., Crönert, *Mem. Graec. Herc.* 95 ; φήφιζμα, *C. I. A.* ii. 468 ; Argos, *I.-G.* iv. 1485 δεζμῶν. Cf. Meisterhans, *Gramm. d.*

*Att. Inscr.* p. 88, who writes : 'für  $\sigma$  vor weichen Lauten kann seit 329 v. Chr. (d. h. seit dem Übergang von Zeta in den weichen s-Laut) auch  $\zeta$  oder  $\sigma\zeta$  geschrieben werden.' Cf. *I.-G.* iv. 554 (Argos) *δικάζουσιν* : Cos, P.-H. 60 *χρησζόμεν* : Pap. Tebt. i. 120. 70 *δεσζμοῦ* : Pap. Leiden. U. ii. 19 *ζώζουσα*. Cf. Mayser, *Gram. d. griech. Pap.* 204 ; and Lindsay, *Lat. Language*, 104 (cf. Latin *massa* = *μάζα* ; *sapulus* = *ζάπλουτος* in Petronius, *comissor* = *καμάζω*).

(b) Arguments for the pronunciation  $s + d$  ('sdeath') have been based on Dion. Halic. *de Comp.* 14 *διπλᾶ λέγουσιν αὐτὰ ἤτοι διὰ τὸ σύνθετα εἶναι τὸ μὲν Ζ διὰ τοῦ Σ καὶ Δ, τὸ δὲ Ξ διὰ τοῦ Κ καὶ Σ, τὸ δὲ Ψ διὰ τοῦ Π καὶ Σ συνεφθαρμένων ἀλλήλοις ἰδίαν φωνὴν λαμβάνοντα, ἣ διὰ τὸ χώραν ἐπέχειν δυνεῖν γραμμάτων ἐν ταῖς συλλαβαῖς παραλαμβάνομενον ἕκαστον* : and on Schol. Dion. Thrac. 341. 19 *τὸ Ζ ἐν τῇ ἐκφωνήσει τελευταῖον ἔχει τὸ Δ* (and therefore no word can end with Ζ).

But these statements do not prove a universal pronunciation, and they refer to the period of their writers. Moreover, they are vitiated for our purpose by our uncertainty as to the pronunciation of  $\delta$  at the periods in question.

(c) Affinity of  $\zeta$  to  $\delta$  (but not merely the composite sound  $s + d$ ) is attested by Schol. Dion. Thrac. 493 Hilgard (= Heliodorus) *τὸ Ζ ἐκ τοῦ Σ καὶ Δ συνέστηκε, καὶ συγγένειαν ἔχει πρὸς αὐτό· καὶ γὰρ ὁ Ζεὺς παρὰ τοῖς Λάκωσι Δεὺς λέγεται, καὶ παρὰ τοῖς Βοιωτοῖς τὸ σφάζω σφάδδω . . . καὶ ἀνάπαλιν παρὰ τοῖς Αἰολεῦσι ἀντὶ τοῦ Δ Ζ παραλαμβάνεται, ὡς ὅταν τὸ διάβατον ἢ Σαπφῶ ζάβατον λέγῃ*.

Cf. Apoll. Dysc. *de Adv.* 204 Schneider *τοῦ Ζ καὶ τοῦ Δ ἰσοδυναμοῦντος σχέδον, κλύζω κλύδων, κνίζω κνίζη, ἕζω ἕδος*.

(d) i.  $\zeta$  is produced from  $\delta i$  or  $\delta i$  and from  $\gamma i$  (initial and medial) in a number of dialect forms, as *κάρζα* (*Et. Mag.* 407. 18) = *καρδία*, *ζά* = *διά* (Lesb.-Aeol.), *ζάβατον* = *διάβατον* (Sappho), *ζωρύγων* = *διωρύγων* (Crönert, *M. G. H.* p. x). (So *zabulus* = *diabolus* in local Latin : Lindsay, *Lat. Lang.*, l. c.). So *πεζός* = *πεδιός*, *μέζων* (Attic *μείζων*) = *μεγών*.

The Elis dialect gives us *ζίκαια* = *δίκαια*, *εἰζῶς* = *εἰδῶς*, *ζέ* = *δέ*, *ζέκα* = *δέκα*, *ζαμοργία* = *δημουργία*, *S. G. D. I.* 1152.

Cf. the curious form *τόζ* 'Ιδομένεος Rhodes 440.

ii. Conversely  $\delta$  appears for  $\zeta$  in *Δεύς* Herodn. ii. 911 : *δυγόν*, *ὑπαδύγιος* Elis 1154 : *δαμύωντες* Orchom. 497 : and forms like *δικάδοι*, &c., in Elis 1156, &c.

$\delta\delta$  is common in Boeotian and Cretan : *τράπεδδα* *I.-G.* vii. 3172 : *δικάδδω* Crete 4991, &c. : *γραμματίδδω* *I.-G.* vii. 2420.

(e) In such cases as those quoted in class i there is neither evidence nor analogy for the *-sd-* pronunciation of  $\zeta$ .

The change is best explained by a palatalizing of the  $\delta$  and  $\gamma$ , producing *J* (English) or *J* French (= ж of Russian) through *dʒ* (cf. such vulgar pronunciation as Soldier : Sodger ; immediately : immedjately ; idiot : ijot ; Indian : Injun ; and the widespread influence of palatalization in Slavonic : e.g. *духъ*, *душа*, *стража*, *мѣжа*, &c.).

Direct evidence for the local pronunciation is afforded by Plato, *Crat.* 418 d *οἱ πάλαιοι τῷ δέλτα εἷ μάλα ἐχρῶντο, νῦν δὲ ἀντὶ τοῦ δέλτα ζῆτα μεταστρέφουσι . . . καὶ τό γε ζυγὸν οἶσθα ὅτι δυογὸν οἱ πάλαιοι ἐκάλουν* (Similarly Choeroboscus, *Gr. Gr.* IV. ii. 164,

gives  $\tau\acute{\iota}\lambda\omega$  as vulgar Greek for  $\tau\acute{\iota}\zeta\omega$ : this can only be 'chilo'—cf. nature). We may compare the forms and spellings *diabolus*: *zabulus*; *Gianuaria*: *Zanuario*; and the statement of Velius Longus, vii. 50. 9 K, who criticizing the dictum of Verrius Flaccus, 'sciant  $z$  litteram per  $sd$  scribi ab iis qui putant illam ex  $s$  et  $d$  constare,' remarks 'denique si quis secundum naturam vult excutere hanc litteram inveniet duplicem non esse.'

(f) The spelling  $-\sigma\delta-$  may be regarded as a convention to retain the full sound of  $\zeta$  (as  $\mathfrak{H}\mathfrak{H}$  would be pronounced in Russian) against a weakening into the  $z$  of *azure*, or  $š$  (*sh*), but as a convention which did not obtain complete assent. The statements of the Grammarians that Aeolic resolve  $\zeta$  into  $\sigma + \delta$  amount then to a statement that Aeolic retained the fuller sound of  $\zeta$  against the Hellenistic weakening.

(g) The forms  $\Theta\epsilon\acute{o}\sigma\delta\omicron\tau\omicron\varsigma$ ,  $\Theta\epsilon\acute{o}\zeta\omicron\tau\omicron\varsigma$  (Thessaly) have been used as evidence of  $\zeta = s + d$ . Rather  $\Theta\epsilon\acute{o}\sigma\delta\omicron\tau\omicron\varsigma = \Theta\epsilon\acute{o}\varsigma + \delta\omicron-$ . Cf.  $\Delta\acute{\iota}\sigma\delta\omicron\tau\omicron\varsigma$ .  $\Theta\epsilon\acute{o}\zeta\omicron\tau\omicron\varsigma = \Theta\epsilon\acute{o}\delta\omicron\tau\omicron\varsigma$  with palatalization. (See Hoffmann, *Dial.* ii. 512; Meister, i. 130; Beermann, *op. cit.* 58.)

$\text{'}\theta\eta\eta\nu\alpha\zeta\epsilon$  is not necessarily  $\text{'}\theta\eta\eta\nu\alpha\varsigma + \delta\epsilon$ , but is  $-\delta\epsilon$  ( $-\zeta\epsilon$ ) attached to the singular form. Cf. the forms  $\text{Κεφαλ}\acute{\eta}\zeta\epsilon$ ,  $\text{Θ}\acute{\upsilon}\rho\alpha\zeta\epsilon$ ,  $\text{Ο}\acute{\iota}\nu\omicron\eta\zeta\epsilon$ , &c., K.-Blass, ii. 310. Curtius, *Principles*, ii. p. 272. [N.B. Herodian, ii. 14, gives the quantity of the  $a$  here as  $\text{'}\theta\eta\eta\nu\acute{\alpha}\zeta\epsilon$ .]

$\text{β}\acute{\upsilon}\zeta\eta\nu$  is not  $\text{β}\acute{\upsilon}\sigma\delta\eta\nu$  but  $\text{β}\upsilon\delta\eta\nu$  (Curtius, ii. 291).

$\acute{\omicron}\zeta\omicron\varsigma$  from  $\text{'}\upsilon\sigma\delta\omicron\varsigma$  may be explained through  $\text{'}\upsilon\zeta\delta\omicron\varsigma$ ,  $\acute{\omicron}\zeta\zeta\omicron\varsigma$ : see Brugmann, i. § 856.

The forms  $\text{'}\text{Α}\zeta\omega\tau\omicron\varsigma$  (Ashdōd),  $\text{'}\Omega\rho\omicron\acute{\mu}\acute{\alpha}\zeta\eta\varsigma$  (Ahuramazda) are dangerous evidence in view of the liberty taken by Greek in transcribing oriental names.

(h) An avoidance of the  $s + d$  sound is clearly shown in dialect by assimilations such as  $\text{πατρ}\acute{\omicron}\delta\ \delta\acute{\omicron}\nu\tau\omicron\varsigma$ :  $\text{ν}\acute{\iota}\epsilon\epsilon\delta\ \delta\acute{\epsilon}$ :  $\text{ἀν}\eta\delta\ \delta\acute{\omega}$  (Crete):  $\beta\omega\lambda\acute{\alpha}\varsigma\ \sigma\acute{\epsilon}\upsilon\tau\epsilon\rho\alpha\varsigma$  Epidaur. 3277: and if  $\zeta = s + d$  as clearly as  $\xi = k + s$ , it is strange that the special letter  $\zeta$  should have been universally adopted and that  $\sigma\delta$  should never appear in inscriptions.

(i) It is not claimed that  $\zeta$  had one and the same pronunciation at all times. The pronunciation  $dz$  (adze) may have been heard at times, and there may have been isolated cases of metathesis into  $sd$  (cf. ask: ax; wasp: wops): but there appears to be strong probability for a pronunciation  $J$  (judge) or a strongly uttered  $\mathfrak{H}$  or  $\mathfrak{H}$  (azure) arising from  $d\acute{\iota}$ ,  $g\acute{\iota}$ .

(k) The  $\delta\delta$  in Boeotian ( $\text{θερ}\acute{\iota}\delta\delta\omega$ ) may be a simple derivative from  $d\acute{\iota}$ , the dialect producing a doubled consonant instead of  $d$  mouillé, or it may be due to assimilation from  $d + s$ . (Cf. Sadée, pp. 23-4, and Prellwitz in *S. G. D. I.* iii. A, p. 230).

§ 33.

ξ.

(a) Verbs in  $-\zeta\omega$  make their future and aorist in  $\xi$  in many branches of Doric.

Heraclea.  $\text{ἐδικαζάμεθα}$ ,  $\text{δοκιμάζοντι}$ ,  $\text{ᾤριζαν}$ , &c.

Thera.  $\text{κατασκευάζαι}$ ,  $\text{ἐξοδιαξεί}$ , &c.

Messenia.  $\text{ἐψαφίζαντο}$ ,  $\text{ἀγοράξαι}$ , &c.

Rhodes.  $\text{ὀρκιζάτω}$ ,  $\text{ὀρξιοῦνται}$ , &c.

Cos.  $\text{ἐργάζασθαι}$ ,  $\text{ψαφίζῃται}$ , &c.

Cnidus.  $\text{ψαφίζάμενος}$ .

Astypalaea.  $\text{διαψαφίζασθαι}$ .

Anaphe. ἀφηνῶϊξε.

Argolis. ἐναρμόξαι, ἀρπάξας (but usually σσ, see § 35 (b)).

Corinth. ἀπολογιξάσθω.

Coreyra. χειριξοῦντας, but also many in σ.

Megara. ἐτερμόνιξαν, ἐχρημάτιξε, &c.

Delphi. ὀρκιξέω, &c.

Crete. χαριξιόμεθα, καταδικασάτω (*S. G. D. I.* 4991, i. 2).

(b) Aorists in ξ also appear in χάλαξαι, γέλαξαι Pindar; ἐγέλαξαν, γελάξας *v.l.* in Theocr. iv. 37, vii. 42. These are probably from alternative forms of the present in -ζω; it is noteworthy that many such doublets actually exist: νεάω νεάζω, ἀγαπάω ἀγαπάζω (see Curtius, *Verb.* p. 236), and in the Hellenistic κοινῇ the -άζω forms intrude themselves to a large extent (see Mayser, *op. cit.* p. 466).

(c) Similarly in nouns: μελικτάς Theocr. iv. 30; χείριξιν *I.-G.* ix. i. 694; ὀμάλιξις Inscr. Argol.; Πυθαγορικτάς Theocr. xiv. 5.

Theocritus has ξ in verbs in i. 97 λυγιξεῖν: v. 71 χαρίζῃ: iv. 35 πιάξας: x. 68 χροῖεῖται: xiv. 28 ἐξήταξα, &c. Also in καθίξας (i. 12, v. 32, i. 51): κλαξῶ vi. 32. (Cf. κλάξ xv. 33; κλακτοί *S. G. D. I.* 4689; κλάκας *ib.*).

Where the -ζω present is from a μι-stem (as in στάζω, στίζω, μαστίζω, ἐλελίζω) the ξ is natural, but such stems are comparatively few in number.

The problem of the appearance of ξ in verbs of other stem is bound up with the question of the origin of presents in -ζω, and with the pronunciation of -ζ. It is difficult to believe that all the numerous instances of -ξ are due to the analogy of the ξ in ἐμάστιξα, &c., or that aorists in ξ could be derivative from presents of which the pronunciation was a clear *d + s* (or *s + d*).

#### § 34. Other double Consonants.

##### ττ.

(a) Forms like ἀπολογιττάσθαι are Boeotian only.

(b) ὅττι Theocr. v. 143, x. 43; but ὅτι in i. 88, i. 91, ii. 101, &c.

##### ππ.

ὀππόκα v. 98. See Ahrens, ii. 102, ii. 377, who regards the form as 'hardly Doric.' Cf. Callimachus, v. 113.

π form in Theocr. i. 112, vi. 24, xv. 9.

#### § 35. σσ.

(a) ὅσος sixteen times; ὅσος nine times; ὀσσίχων iv. 55; τοσσῆνος i. 54; πόσος xv. 35; τόσος eight times; τόσος twice; μέσος twice; μέσος four times.

The σσ forms are well attested by Doric inscriptions. Heracl. 4629, i. 159 ὅσος: Cos 3636 ὅσσαπερ: Epidaur. 3339, 108 ὀποσσοσ.

(b) -σσ- in 1st aorist and future of verbs. ii. 115 ἐφθασσα: v. 148 φλασσῶ: vii. 73 ἡράσσατο: vi. 32 ὁμόσση: iv. 41, &c. ἔσσεται (seven times): vii. 156 γελάσσαι.

[Forms with σ in ii. 114 ἐφθασας: viii. 26, ii. 132, viii. 67: xiv. 35 ἦλασα.]

This is chiefly known in Lesb.-Aeolic (cf. Theocr. xxviii. 16), but in Doric districts occurs in Argol. *I.-G.* iv. 952 ἀνοχίσσαντα: Heracl. 4629, ii. 29 κατεδασσάμεθα.



For discussion of it see Brugm. i. p. 743; Victor Henry, *Comp. Gram.* p. 77.

(c) -σσι in datives plural. Theocr. has χείρεσσι xvii. 65; βόεσσι xvi. 37; γονάτεσσι xvi. 11; πάντεσσι ii. 125; ποσσὶ i. 74; στήθεσσι vii. 17; ἀνθεσσι v. 87; but χερσὶ iii. 41; βοσὶ ix. 3; γούνασι xiii. 53; πᾶσι xvi. 102; ποσὶ ix. 18; στήθεσι xv. 135; ἀνθεσι v. 87; also Πάνεσσι iv. 63; ἀρβυλίδεσσι vii. 26.

This form is transferred to the case generally from ες-stems (ἔπος, ἔπεσσι). See Brugmann, ii. 2, 247; Buck in *Class. Rev.* xix. There is little evidence for it being a native Doric form, except *S. G. D. I.* 3206 ἀρμάτεσσι : 5256 παίδεσσι : Epicharmus, 9 ῥίνεσσι : Sophron, 99 τηρηματιζόντεσσι. (See also Allen in Curtius, *Stud.* iii. 261.)

Heaclea has -ασσι for -εσσι; as ὑπαρχόντασσι 4629. i. 175; Cos 3660 Σάρδεσσι.

### § 36.

### F.

Theocr. *oi* i. 18, i. 74, &c.; εἰκῶς i. 41, &c. See note on xv. 112, viii. 14.

Note neglect of *F* in ἔπος i. 35; ἀδύς i. 27, &c.

Retention of *F* is frequent in Laconian, Cretan, and Heraclea (Meister, *Di. Heracl.* 403). In Theocritus it is a literary survival, and no strictness of usage is observed.

## C. DECLENSION AND CONJUGATION.

### VERBS.

### § 37.

### Verbs in -έω and -άω.

-έω, -εο appear in place of -άω, -αο, in Theocr. iii. 18 ποθορεῦσα : iv. 53 χασμεύμενος (*v. l.* -όμενος) : vii. 55 ὀππεύμενον : v. 77 κανχέομαι : i. 81 ἀνθρώπτευν : ix. 35 ὀρεῦντι. Cf. xi. 69 : vi. 31 ἐσορεῦσα.

Inscriptions give φοιτέων Corinth, *I.-G.* iv. 394 : ἐνίκει Rhodes 4108 : τιμούντες 3836 : τιμῆν Agrigentum 3758 : πειρούμενοι *ib.*

So -ω, -ο in Crete and Heraclea. ἀδικίων, ἡβίοντες Crete 4991, ix. 46 : κοσμίων *ib.* i. 51.

It is common in Ionic : ἐρέω Archil. 25 ; νικέων Herodas, i. 51 ; φοιτέων i. 65, &c. ; Herodotus, vii. 156 προσδοκέοντας : ii. 95 κομέουσι : but the MSS. show, as a rule, great diversity. See Smyth, *Greek Dialects, Ionic*, p. 566, who holds that before *o* or *ω* the *a*-sound became *ε* at a very early period (cf. Homeric forms like ἐσύλεον) : but before other vowels the *a* is retained (ἐνίκει and τιμῆν, quoted above, are exceptions to this). Hence the true conjugation would be τιμέω (from τιμάγω), τιμάς, τιμά, τιμέομεν, τιμάτε, τιμέουσι.

In Hellenistic Greek we have ἀγωνιούμεν, διαιτουμένων (*Ox. Pap.* 496), ἀγαπούντες (see Moulton in *Class. Rev.* xviii; Schrader, *op. cit.* 296).

§ 38. Conversely *a* appears for *η* in a few cases (άω for έω). See K.-Blass, i. 124; Theocr. xv. 80 ἐπόνασαν (cf. vii. 51, vii. 85, xiii. 14) : ii. 108 φωνᾶσαι : iii. 19, &c. φίλαμα (but φίλημα better MSS.).

So ἐπτοάθην Eurip. *I. A.* 584 ; ἐδινάθην Pind. *P.* xi. 38 (*v. l.*) ; δίνασεν Eurip. *Or.* 1459 ; φώνασε Pind. *Ol.* xiii. 67 ; ποναθῇ *Ol.*



vi. 11; ἐφίλασε *Pyth.* ii. 16 (v.l.); ἀπονοστάσαντος *Nem.* vi. 52; ἐπτόασαν *Sappho* 98; ἐκεπετοαμένα *Sappho* 68.

### § 39. Interchange of -μι and -ω forms.

Theocr. vi. 8 ποθόρησθα: i. 85 ζᾷτεισα: vi. 25 ποθόρημι: [? vi. 22] vii. 40 νίκημι: vii. 97 ἔραντι? So perhaps i. 36 γέλαισα (γέλαιμι): v. 89 παρελᾶντα (ἐλαμι). Cf. Cos 3636 ἐλάντω: but see § 16 (e).

Delphi 2677 ποιείμενος: Thessaly 361 στραταγέντος: *Prellwitz, op. cit.* 43. So in Boeotian ἀδικείμενος, *ib.* p. 55. Epidaurus has καταγέλαμενος, see *Buck*, § 164. 4.

### § 40. 'Doric' future.

The normal Doric form is -σέω (-σῶ) or -σίω from σῶ.

Theocr. vii. 36 ὄνασεῖ: vii. 71 αὐλησεῦντι: vii. 95 ἀρξέῦμαι, &c., &c. But v. 64 βωστρήσομες.

So Heracl. 4629, i. 132 ἀνκοθορίοντι: Cos 3585 ὑπαρξέυντι, &c.: Rhodes 3755 θησεῦντι, &c.: Thera 4772 θυσέοντι: Epidaurus 3339 βλεψείσθαι: Argos, *I.-G.* iv. 841 ἀποδωσοῦντι (not in *Pindar*—except frag. 122 λεφούντι, nor in *Laconian Inscriptions*).

### § 41. Contracted Verbs.

These follow the types of contraction given in §§ 15 *sqq.*

### § 42. Tenses and person endings.

(a) 1st plur. -μες always in texts and inscriptions. λέγομες, &c.

(b) 3rd plur. -ντι always (Boeotian -νθι) § 31 (c). As μοχθίζοντι, φαντί.

(c) 3rd sing. -μι verbs, -τι, as φατί.

(d) 2nd sing. pres. indic. (-ω verbs) normally -εις. A form in -ες is given in Theocr. i. 3, &c., συνρίσδες. This does not occur elsewhere save in the Cyprian glosses αἰίδες, ἔρπες, see *Hoffmann*, i, § 218 b.

(e) Infinitive -ειν, -ην, -εν, see § 18 (c).

(f) Imperative 3rd plur. Normally -ντω in inscriptions, see *Barth, op. cit.* p. 110. (Theocr. xiv. 38 ρέοντω, conj. W.-M.)

(g) Forms like δεδοίκω Theocr. xv. 58 (πεπόνθεις vii. 83; πεποίηεις v. 28; ὁπώπει iv. 7; λελόγχει iv. 40; δεδύκειν i. 102) are well attested. λελαβήκειν *Epidaur.* 3339. 60; γεγόνειν *Agrigent. I.-G.* xiv. 952; ἀποδεδώκεν *Cos* 3591 B; γεγάθει *Epicharm.* 70; πεφύκειν *id.* 97. Cf. *Schol. Theocr.* v. 28 and *Herodian*, ii. 830, *Lenz*, πολλὸν τὸ τοιοῦτον ἔθος παρὰ Συρακοσίοις. ὁλωλα ὁλώλω, δέδοικα δεδοίκω καὶ τὸ κέκλυκε δὲ παρ' Ἐπιχάρμων ἀπὸ θέματος τοῦ κεκλύκω καὶ εὔρηκε ἀπὸ τοῦ εὔρήκω. See *Lenz, ad loc.*

The forms are not exclusively Syracusan. They do not occur in plural forms.

(h) 3rd plur. aor. passive. Theocr. vii. 60 ἐφίληθεν. Cf. *Cos*, P.-H. 12 a 11 αἶρεθεν, cf. *Herforth, op. cit.* p. 9.

(i) Aor. infin. of -μι verbs. θέμεν v. 21 (*Rhodes* has curious forms in -ειν, as ἐξήμεν *S. G. D. I.* 4118, so ἀκούμεν viii. 83).

### § 43. Special verbal forms.

ἀφίκενσο xi. 42; ἐκλεάθοντα i. 63; ἔραται (ἐράται) ii. 149; ἔρασαι (ἱράσαι) i. 78; γέυμεθα xiv. 51; ἴλαθι xv. 143; ἰδησῶ iii. 37. See notes *ad locc.* ἴσαμι v. 119; ἴσας xiv. 34; ἴσατι xv. 146; ἴσαντι xv. 64. Cf. *Pindar*, P. iv. 148 (ἴσαμι); *Epicharm.* 26

ῖσαντι. The participle ῖσας is given by Apoll. Dysc. *de Adv.* 175. 19 (Schneider).

The word seems to be exclusively Doric.

§ 44.

εἰμί.

(a) Pres. ind. 1st pers. εἰμί Theocr. iv. 30, &c. Dialects have also ἡμί, e. g. Rhodes 4130.

2nd pers. ἑσσί v. 75 (Herodn. *περὶ μόν. λεξ.* xliv. 19 *παρὰ ποιηταῖς καὶ Συρακοσίοις*).

3rd pers. ἐστί. A form ἐντί is frequent in inferior MSS. See Ahrens, *Diall.* ii. 319, who regards it as 'plebeia recentioris Doridis elocutio' adopted by Theocritus. It actually occurs in Inscr. Rhod. Dittenberger, *Syll.* 357. 10. In texts of Archimedes ten times. See K.-Blass, ii. § 299, 3. On MS. authority we should reject it for Theocritus.

1st plur. εἰμές xv. 73, &c.

3rd plur. ἐντί xi. 45, &c.; Cos 3719, &c.

(b) Impf. indic. 3rd sing. ἦς ii. 90, vii. 1, &c.; Epidaurus 3339. 22.

1st plur. ἦμες xiv. 29.

2nd plur. ἦστην viii. 3.

(c) Future 2nd sing. ἔσση x. 5.

3rd sing. ἑσσεῖται vii. 67; Epich. 98; Herodn. ii. 304. 8; ἑσσεται vii. 52; ἑσσηται Heracl. 4629.

(d) Subjunct. 1st plur. ᾤμες xv. 9.

3rd plur. ἔωντι Rhodes; ᾧντι Thera).

(e) Participle ἔών, ἔοντα, ἔνντα (§ 20 (f)), (εῦσα) εἰόσα ii. 64 (§ 21, § 12, 3 (e)), ἔσσα (Aeolic) Theocr. xxviii. 16 is also Doric (Heraclea 4629, i. 116); παρόντος ix. 21; παρών ix. 29.

(f) Infinitive εἶμεν and ἦμεν are genuine Doric forms; MSS. authority is slightly better for εἶμεν in Theocr. ii. 116, iv. 9, xiii. 3, vii. 86, iii. 8, ii. 41, vii. 28, xiv. 6, vii. 129, xi. 79.

Inscriptions give :

	εἶμεν	ἦμεν
Rhodes	5	4
Cos	5	52
Telos	—	2
Anaphe	—	5
Heraclea	—	9
Megara	32	—
Argos	4	2
Laconia	10	1
Messenia	5	1

#### NOUN DECLENSION.

§ 45.

a-stems.

Normal forms :

πίλα	πύλαι
πύλαν	πύλας
πύλας	πυλᾶν
πύλα	πύλαις (or πύλαισι)

στρατιώτας	στρατιῶται
στρατιώταν	στρατιώτας
στρατιώτα	στρατιωτᾶν
στρατιώτῃ	στρατιώταις (-αῖσι)

*Notes.* For accus. plur. see § 12. 1. Theocr. viii. 30 has *ἰνκτά* as nominative (like *νεφεληγερέτα*, &c.). Once in inscriptions: Elis 1149 *τελέστα* (where, however, Blass reads *τελέστας*). Cf. *A. Pal.* v. 295 *ἡχέτα βόμβος*: *ib.* vi 13 *ἄγροτα Πάν*.

§ 46. o-stems.

Normal:

-ος, -ε, -ον, -ω (§ 23. ii), -φ  
-οι, -ος, or -ως (§ 12. i), -ων, -οις (-οῖσι)

*Note.* -οῖσι occurs in verse inscription, Cos, P.-H. 58, but not in prose.

§ 46. ι-stems (πόλις).

Normal:

-ις, -ιν, -ιος, -ει  
-ιες, -ιας, -ιων, -εσσι, or -εσι. (See § 35 (c).)

§ 47. ηf-stems (βασιλεύς).

Acc. -ηα or -ῆ (βασιλῆ Cos 3621).

Gen. -εος (vii. 4) or -ῆος (Callim. vi. 114; Theocr. xv. 52).

Dat. -ει (βασιλεῖ Cos 3611) or -ῆι (Cos 3636. 50 *ἱερῆι*. So *v. l.* *πορθμηῖ* Theocr. i. 57).

§ 48. εs-stems (γένος).

Gen. sing. ᾧρεος i. 77; ὄρεος vii. 46; *τεμένεος* Cos, P.-H. 36.

Cf. § 20 (a), (e), (f).

Nom. plur. -εα or -η, § 17.

Dat. plur. -εσι or -εσσι (vi. 24).

PERSONAL PRONOUNS.

Great diversity of forms prevails.

§ 49. 1st Person Singular.

(a) Nominative:

ἐγών xv. 60; Epich. 64; Apoll. Dysc. *de Pron.* 50. 9, &c.

ἐγώ iv. 30; Coreyra 3186; Sophr. 6.

ἐγωνγα Apoll. Dysc. 50. 28; Arist. *Lysist.* 986; *v. l.* in Theocr. xi. 25.

(Other Dialect forms: ἐγωνή Apoll. Dysc. 50. 28; ἰωνγα *ib.* 51. 11.)

(b) Accusative:

ἐμέ and με in extant texts, Apoll. Dysc. 82. 26 testifies to ἐμέι as a Doric form in Epicharmus.

(c) Genitive:

ἐμεῦ and μεν Theocritus, Apoll. Dysc. 64. 12.

ἐμοῦς Apoll. Dysc. 74. 10.

ἐμέος Apoll. Dysc. 74. 16.

ἐμεῦς Apoll. Dysc. 74. 16.

ἐμίω, ἐμίο, ἐμίως, and ἐμῶς used by Rhinthon, Apoll.

Dysc. 74. 17.

## (d) Dative :

ἐμίν, Apoll. Dysc. 81. 20 ; Theocr. ix. 35, &c. ; Callim. vi. 116.

μοι Theocr. xi. 53, &c.

(Other forms from Grammarians :

ἐμύ Apoll. Dysc. 81. 19 ; ἐμίνγα *id.* 81. 21 ; ἐμίνη *id.* 81. 22 (= Rhinthon).)

## § 50.

## 2nd Person Singular.

## (a) Nominative :

τύ normal.

τύγα Theocr. v. 69 ; *S. G. D. I.* 3342 (Isyllus).

(Also τίνη Apoll. Dysc. 55. 1.

τούγα is a Boeotian variant of spelling.)

## (b) Accusative :

τέ Theocr. i. 5 ; Apoll. Dysc. 83. 4.

τύ (from τφε Blass, ii. 584) Apoll. Dysc. 54. 10 ; Sophron 74 ; τί τν ἐγὼν ποιέω Theocr. v. 74, &c.

τίν Theocr. xi. 39, 55, 68 ; Apoll. Dysc. 82. 6 ; Corinna, frag. 4.

(τεί as also given by Apoll. Dysc. 54.)

## (c) Genitive :

τεὺς Theocr. ii. 126, &c. ; Apoll. Dysc. 75. 3.

τεοὺς Theocr. xviii. 41 ; Apoll. Dysc. 74. 24, quoting Sophron 87.

τεῦ (τέο) Apoll. Dysc. 75. 12.

(Other forms τεοῦ Apoll. Dysc. 75. 16 ; Callim. vi. 99 ; Sophron 76.

τίος, τίως, τίω Rhinthon, Apoll. Dysc. 75. 24.

τιοὺς Apoll. 74. 28 ; τέος *ib.*)

(σείο only in Epit. Bionis 26.)

## (d) Dative :

τοι Theocr. iii. 11, &c. ; Apoll. Dysc. 81. 27.

τίν Theocr. iii. 33 ; Apoll. Dysc. 82. 4.

(τείν Callim. v. 37 ; Apoll. Dysc. 82. 4.

τίνη Tarentine form, Apoll. Dysc. 82. 12.)

## § 51.

## 3rd Person Singular.

## (a) Genitive. Not in Theocritus Doric Idylls. (Local forms

οῦ *S. G. D. I.* 3339. 40, &c.)

ἐοὺς Apoll. Dysc. 77. 5.

ἐοῦ *id.* 77. 10.

ἐθεν Inscr. Epidaurus 3340. 106.

## (b) Dative :

οἱ Theocr. i. 18, &c. (enclitic) ; Inscr. Epidaurus 3339 (often).

(ῖν Hesiod. fr. 204 ; *S. G. D. I.* 1643 ; ἔιν Apoll. Dysc. 82. 25.)

## § 52.

## 1st Person Plural.

Normal forms ἄμμες Lesb. ἡμεῖς Attic. ἀμές or ἀμές Doric (from original Ind.-Germ. *asmā* with loss of *s*- and 'compensatory lengthening').

The MSS. of Theocritus give usually the forms with -μμ-, but

we have ἀμέσ xiv. 20 (p) ; ἀμέσ xv. 132 (k) ; ἀμέων viii. 25 (p b q D) ; ἀμῶν ii. 158, xv. 68, xv. 94 (never ἀμμέων) ; ἀμῖν vii. 2 (*teste* Apoll. Dysc. 96) ; or ἀμιν (?) ἀμίν xv. 76, 14, 27, vii. 11, xiii. 1, xiii. 3, xviii. 28, xi. 7, v. 25, vii. 135 (see § 54) ; ἀμέ xi. 42 (k p D).

On the other hand ἄμμες in v. 67, xiv. 68, xv. 132, xvi. 4, xviii. 22 ; ἄμμε (accus.) xv. 75, v. 61, viii. 25, x. 38 ; ἄμμιν i. 15, vii. 126, vii. 145, ii. 14, vii. 2 (*vulgo*), ii. 35, ii. 66, xv. 59, i. 102 (ἄμμι) ; ἀμῖν vii. 145.

(2) In other sources we have

(a) Nominative :

ἀμέσ Callim. vi. 127 ; Inser. Heracl. 4629, i. 50 ; Herodian. *Orthog.* 517, Schneider.

(b) Accusative :

ἀμέ Rhodes 4321 ; Syracuse 3230 ; Anaphe, *I.-G.* xii. 3. 253 ; Sophron 66 ; Epich. 97.

(c) Genitive :

ἀμῶν Thera 4706 ; Cos 3591, B. 24 ; Apoll. Dysc. 95. 9.  
ἀμῶν Syme, *I.-G.* xii. 3. 6.  
ἀμέων Thera 4695.

(d) Dative :

ἀμῖν Nisyros, *S. G. D. I.* 3497.  
ἀμῖν Callim. vi. 121 ; Apoll. Dysc. 97 ; Isyllus, i. 7.

### § 53.

#### 2nd Person Plural.

As with the 1st person the so-called Aeolic forms prevail in MSS. ὕμμες vii. 115, viii. 67, v. 111 (where k however has χύμμες (*sic*)—χῳμέες Ahrens).

Dative : ὕμμι(v) i. 152, i. 145, i. 116, xi. 62, v. 144, xv. 4.

Accusative : ὕμμε v. 145, xvi. 108 ; but ὕμεας ii. 128.

The forms ὕμέ, ὕμιν, ὕμιν are not given by MSS. of Theocritus.

Elsewhere we have ὕμέων Sophron 79 = Apoll. Dysc. 95. 25.

ὕμέσ Sophron 41, *teste* Apoll. Dysc.

ὕμιν Sophron 82, *teste* Apoll. Dysc.

ὕμιν Sophron 81, *teste* Apoll. Dysc.

ὕμέ Sophron 25, *teste* Apoll. Dysc.

In inscriptions ὕμῶν Syrac. 3230 ; ὕμῶν Cnidus 3545.

### § 54.

#### Note on ἀμῖν.

Eustath. (on p. 415) 1112, writes : τὸ ἡμῖν ἄμμι λέγουσιν οἱ Αἰολεῖς, βαρύνοντες αὐτὸ καὶ συστέλλοντες τὴν λήγουσαν συλλαβὴν. Δωριεῖς δὲ ἀμῖν συστέλλοντες τὸ ι καὶ ὀξύνοντες. Θεόκριτος πολλαὶ δ' ἀμῖν ὑπερθε, vii. 135. Cf. *Ehym. Mag.* 84. 21.

Apollonius Dyscolus 96. 23 and 42. 6 gives ἀμιν and ἀμίν as the true Doric forms.

### § 55.

#### 3rd Person Plural.

Genitive : σφῶν, σφέων, σφέων are given by Apoll. Dysc. 96. 8.

Accusative : note ψε (metathesis) Theocr. iv. 3, stated to be Syracusan ; Apoll. Dysc. 96 ; cf. Sophron 84.

[In this, as in other cases, 'Syracusan' probably means no more than 'found in the so-called Syracusan writers Theocritus or Epicharmus or Sophron'.]



σφε Theocr. xv. 80; Apoll. Dysc. 100. 30.

Dative: σφιν Theocr. xiii. 34; σφισι vii. 33; ψίν Sophron 83 (Apoll. Dysc. 99. 16 ἡ διὰ τοῦ ψ γραφή οἰκειότερα τῆς διὰ τοῦ σφ.).

## § 56.

## Possessive Pronouns.

Note the forms:

(a) ἀμός (better ἀμός, K.-Blass, ii. 602, cf. *S.G.D.I.* 4254); Theocr. v. 108. Cf. Apoll. Dysc. 111. 17 and 95. 21; Theocr. ii. 31, vii. 30, viii. 75.

(b) σφέτερος = *suus* 3rd plur. xiii. 53; = *suus* 3rd sing. xii. 4, xvii. 41; = *tuus* xxii. 67; = *meus* xxv. 162.

(c) ὅς, ἐός. See note on Theocr. x. 2; Monro, *Hom. Gram.* 255; K.-Blass, ii. 601 (Crete 4991 τὸν φον κρεματόν = τῶν φων χρημάτων).

(d) 2nd pers. τεός *passim*.

## § 57.

## Relative Pronoun.

The τ-form in vii. 59, xiv. 34 (τόν); Heraclea 4629, i. 88 ὅρων τῶν ἐστάσαμεν.

## § 58.

## Demonstratives.

The normal Theocritean form is τῆνος. So Sophron 10; Callim. v. 17; Apoll. Dysc. 58; Heraclea 4629, i. 137. Elsewhere generally κῆνος. So τῆνῶ Theocr. iii. 25; τῆνῶθε iii. 10.

## § 59.

## ARTICLE.

The τ-forms τοί, ταί are normal.

## § 60.

## Adverbs of place and time.

(a) *Inde, unde*. Doric has forms in -ω. Theocr. iii. 25 τῆνῶ (τῆνῶθε iii. 10; τουτῶθεν iv. 48); ᾧπερ iii. 26; ᾧ iii. 11; Cos 3636 τουτῶ = *hinc*, Delphi οἴκω.

Apoll. Dysc. *de Adv.* 190. 19, 185. 14, 208. 5, notes these as specially Doric, quoting Sophron 89 πῶ τις ὄνον ἀνασείτῃ, &c. See also Buck, § 132. 7; Ahrens, *Diall.* ii. 306. (Hence in Theocr. i. 105 the note in my original edition is wrong.)

This form is an ablative = Lat. -*ōd*, Ind.-G. -*āt*.

(b) From original locative forms of o-stems came the forms πεί, τουτεί, εἶ. These are rare in Theocritean MSS.; iv. 35 Τῆνεῖ: v. 32 τεῖδε k: v. 118 τεῖδε k; i. 12, &c. (See W.-M. *Textgesch.* p. 25), but they are well attested by grammarians and inscriptions, e.g. ὁπεῖ κα αὐτοῖς δοκῇ. Cos 3705, &c.; Apoll. Dysc. *de Adv.* 132. 27; *ib.* 209. 29 τὴν ἐν τόπῳ σχέςιν δηλοῦντα.

Epicharmus in *Hibeh Pap.* i. 1 (third century B.C.) has τεῖδε.

(c) From the original instrumental case come forms in -ῆ with local sense (Brugmann, ii. 2. 705). These are fairly well attested by Theocritean MSS.: i. 66 πῆ: iv. 24 ὅπη: v. 50 τῆδε, &c.; but are rare in inscriptions (Elis 1151 ταύτη).

τῆδε. Crete gives ἐκατέρῃ, ὁπῆ, Herforth, p. 15.

Greg. Cor. § 5 quotes Theocr. i. 66 α πῆ ποκ' ἄρ' ἦσθ'.

Theocr. viii. 34 πῆποκα.

(d) From original datives come the -ᾱ (-ῃ) forms. These have the meaning *quo, huc, illuc*, &c., not *ubi, hic, illic*.

πᾷ Theocr. ii. 1, ii. 19, vii. 21, xi. 72, xv. 33 (? πῆ).

πᾷ iv. 3.

ᾗ xiv. 42, ii. 76 (?). So often in Delphi Inscriptions *S. G. D. I.* vol. iv, p. 189 and Inser. Delph. 2171.

ἄλλα Theocr. ii. 6, ii. 127.

παντᾷ xv. 6, i. 55.

#### § 61. Adverbs of other forms.

(a) -δε, -ζε vii. 146, xi. 64.

(b) -θε(ν) i. 8, v. 6, vii. 140, vii. 80, iii. 10, &c. (-θα in some districts, Apoll. Dysc. *de Adv.* 193; Inser. Heracl. 4629).

(c) ἀρμοῖ iv. 51; Herodn. i. 502, Lenz, *ad loc.*; Callim. frag. 230.

ἐνδοι xv. 1; Herodn. ii. 501; ii. 567.

(d) τῆμος, τημόςδε x. 49; Callim. iii. 80, i. 21; Apoll. Dysc. *de Adv.* 179. 20.

(Note τημοῦτος Callim. *Aetia* (*Oxyr. Pap.*) 44; Apoll. Dysc. 184. 28.)

(e) ἄμος = when: iv. 61, xiii. 25; *Iliad* ψ 226. τυῖδ' in v. 30 is doubtful. τοι, ἴδ' W.-M., &c.

#### § 62. Particles.

ὦν = οὖν, see § 23.

γα = γε, see § 8.

κε, κεν, κα.

κᾶ has ā in i. 9, &c. Cf. Epicharm. Hibeh Pap. i. 1 μακρόλογος δ' οὐ κα δυνάιμαν.

The form κα is very frequent in inscriptions, but without evidence for quantity.

The elided form κ' (as Theocr. i. 23, &c.) is found in Heracl. 4629. 152 αὶ δέ χ' ὑπό, &c. Cf. Hartmann, *De Dial. Delph.* This is probably κε (as Theocr. vii. 13).

There is no evidence for κᾶ, since ὅκᾶ in Theocr. iv. 21 is for ὅκα with doubled κκ. See Apoll. Dysc. *de Adv.* 193 and § 25, above.

#### § 63. Numerals.

4. τέτορες Theocr. xiv. 16, &c., but τέσσαρες xiv. 29 (the latter four times in Cos, P.-H. 38).

12. δώδεκα Theocr. xviii. 4; Cos, P.-H. 39, &c.

20. εἴκατι Theocr. xiv. 44. The true form is *ῥικατι* or *ἱκατι* (frequent in inscriptions).

200, &c. διακάτιοι, &c., in inscriptions.

#### § 64. Accent.

See Meister, *Bemerkungen z. dor. Accentuation*, Programm 1883; Meister, *Curt. Stud.* iv. 363; Spiess, *ib.* x. 367; Ahrens, *Diall.* ii. 300.

The evidence is not sufficient to enable us to frame general rules for Doric accentuation, but the following statements of grammarians are noteworthy.

1. Choeroboscus, *Dict.* 427. 19 (= *Gram. Graec.* iv. 1, p. 386. 12) gives παῖδες, αἴγες, γυναῖκες, πάνες, and Joh. Gram. 243 adds χείρες, ὀρνίθες. So Alcm., *Pap.* i. 19 has παῖδα. Meister explains this as due to the retention of the accent of the nominative singular.

2. -αι, -οι appear to be long for accent purposes. So λεγόμεναι, λεγέται Ahrens, *l. c.*; ἀμύναι Alcm. *Pap.* ii. 31.

3. Greg. Cor. § 122 attests *σούφως*, *κάλως*, *ἄπλως*, but *οὐτῶς*, *παντῶς*.

4. Joh. Gram. 243 gives *ἐλύσαν*, *ἐστάσαν*, &c.

5. The infinitive in *-εν* should probably be accented paroxytone *ἀείδεν*.

The facts are too uncertain to justify us in accenting the Doric of Theocritus in 'doric' fashion, save in the infinitive *ἀείδεν* and in adverbial forms like *οὐτῶς*.

# INDEX



## Accusative : *vid.* Case.

### Adjectives :

1. *δρυνδόν πῦρ*, ix. 19, note ; *διγλήνους ᾧπας*, *Erig.* vi. 2.
2. of place and time : *δωδεκαταῖος*, ii. 4 ; *χρόνιος*, xiv. 2 ; *σκυφαῖος*, xvi. 93 ; *προδείελος*, xxv. 223 ; *διαπόντιος*, xiv. 55 ; *ὑπερούριον*, xxiv. 95 ; *ὑποκάρδιον* (= *ὑπὸ τῇ καρδίᾳ*), xi. 15.
3. In accusative neuter, to denote time : *μεσονύκτιον*, xiii. 69 ; *δειλινόν*, xxi. 39 (*Arist. Eccles.* 377) ; *ποθέσπερα*, viii. 16.  
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8. Neuter for masculine : *ἄκρα Πελασγοί*, xv. 142, note, xx. 31 ; *τὰ πᾶτα*, x. 29 ; *Λύκος νῦν πάντα* (is everything), xiv. 47 ; *ἄλλό τι τερπνόν*, ii. 158 ; *εἴ τί περ ἐσθλόν*, vii. 4, *Erig.* xvii. 4.
9. Accusative neuter singular or plural, for adverb (= cognate accusative) : i. 96, vi. 9, ii. 100, v. 44, i. 46, *χλωρὰ θέουσα*, xxv. 158, note.
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2. Momentary action: i. 20; xii. 25; xxix. 16 (English would use present). See notes on i. 20; xii. 25.
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Archilochian verse: *Epig.* 20, 21.

#### Article:

1. = Demonstrative pronoun: without substantive.
  - (a) Without particle added: i. 29; xxv. 129; vii. 103.
  - (b) With particle: αὐτὰρ ὁ, xxv. 232; αὐτὰρ ὁ γε, i. 52; ὁ γάρ, xvii. 4; ὁ μὲν, i. 138, &c.; ὁ δέ, ii. 102, &c.



2. *Deictic* :

(a) *Standing at head of clause* : substantive follows at some distance, i. 30 ; vii. 7 ; vii. 80 ; xiii. 17 ; vii. 136, &c.

(b) *Attributes precede the substantive* as ἃ βομβεῖσα μέλισσα, iii. 13 ; v. 36.

3. Repeated with each of two attributes, preceding substantive.

(a) *With asyndeton*, xiii. 5 (cf. Thucyd. i. 126 ; Plato, *Crat.* 398 b).

(b) *With conjunction*, ii. 146, note.

4. On τὸ ποταφὸν τὸ Λακίνιον, iv. 33 ; τοὶ τῷ Λαμπριάδα, τοὶ δαμόται, iv. 21 ; ῥοικὸν τὸ λαγωβόλον, iv. 49, see notes *ad loc.*

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6. *With ποῖος* : v. 5 ; v. 8.

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1. Of mood to mood : vii. 127, note ; vi. 24.

2. Relative : (τυτθὸν ὕσσον, i. 45, note) ; ἀντὶ τήνων ὦν ἔθρεψε, *Erig.* xx. 3 ; ὦν ἴδες ὦν εἶπαις κεν, xv. 25 (?).

3. Of gender in pronouns : ἡ δίκη, xxv. 33 ; οὗτος ὁ πλοῦτος, xxi. 14.

4. Of Case, see *Vocative*.

Augment omitted : i. 100 ; ii. 71, 83 ; vi. 44 ; vii. 80, &c. For such combinations as δαῖτα πένοντο, xiii. 32 ; ἀλλήλους δὲ φίλησαν, xii. 15. C. Hartung would read δαῖτ' ἐπένοντο, δ' ἐφίλησαν, κ.τ.λ. (against authority of MSS.).

Caesura : trochaic in fourth foot, xviii. 15, note.

CASES.

1. *Nominative*, θᾶσαι φίλος, i. 149.

With article for vocative (plural), i. 151 (*Arist. Acharn.* 601) ; singular, iv. 45-46.

2. *Vocative* : with οὗτος, v. 76.

By attraction, xvii. 66 ὄλβιε κοῦρε γένοιο, xviii. 10.

3. *Accusative*.

(a) *Cognate* : (i) Substantive alone, v. 124 ; xxv. 137 ; xxv. 15. (ii) Substantive and adjective, ii. 134 ; iii. 49. (iii) Adjective alone : see *Adjectives*, (7), (9), and under *Pronouns*, ταῦτα.

(b) *In apposition to sentence*, viii. 74 ; xxv. 274 ; xxiii. 40 ; xxv. 69 (ἀμφότερον).

(c) *Accusative of extent* : (i) of space over which, xiii. 66 ἀλάμενος εὔρεα ; elsewhere Theocritus uses a preposition. (ii) of goal of motion, i. 140 ; xxv. 258 ; xv. 122 ; xiii. 29. (iii) Time, i. 15 ; xxx. 2 ; xiii. 29 ; vii. 85. (iv) Measure of amount, i. 24 ; i. 45.

(d) *Of respect*: xxiii. 2 τὰν μορφὰν ἀγαθῷ; vii. 13 οὐνομα μὲν Λυκίδα.

(e) *Direct object*: two accusatives, xxiv. 105 γράμματα τὸν παῖδα ἐξεδίδαξεν.

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(c) *Time*: viii. 78; xi. 37; xxiv. 39.

(d) *Price*: xv. 35, 36.

(e) *Comparison*: xii. 5; xi. 49 τῶνδε θάλασσαν ἐλίσθαι; of exchange, xii. 37 (*e coni.*).

(f) *Material, &c.*: iii. 22; v. 53; xxviii. 8.

(g) *Cause*: xxv. 200 ἱρῶν μηνίσαντα.

(h) *After certain verbs*: ὄσδω, i. 28; ἔχομαι, vii. 20; λανθάνομαι, ii. 46; κνίζομαι, iv. 59; ἐδράξατο κέραος (by the horn), xxv. 145; v. 133; ὄχλῳ ἐσώθην (from the crowd), xv. 5.

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(k) *Exclamation*: iv. 40; xxx. 1.

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*Comparison*: brachylogical, ii. 15; v. 52.

*Comparative clauses, fullness of expression in*: Introd. p. 43.

*Ellipse of verb in main clause*, v. 38.

*Ellipse of ὡς in short comparisons*, xiv. 51; xiii. 24 (*e coni.*). μάλλον omitted before ἤ, ix. 20, note.

*The clause ὡς ἶδον ὡς ἐμάνην*, ii. 82, not comparative, note *ad loc.*

*Consecutive clauses*:

With ὅσον, xxx. 6; ὥστε follows δοκεῖ, xiv. 58; ὥστε introduces a new sentence ('and so'), xiv. 65.

*Infinitive alone*, v. 10 οὐδὲ γὰρ τῷ δεσπότηι ἧς τι ἐνεύδειν: *vide* Infinitive.

**Crasis** : ἀγαθέ, i. 78; ὀπόλοι, i. 80; κήξ, i. 136; χῶ, i. 40; τῶνβούλοι, ii. 66; τῶστία, iv. 16; ὠριφος, v. 24; ὀπόλλων, v. 82; κῆμέ, v. 90 (not κἀμέ); ὠρχαίος, xi. 8; χῶτι, xiv. 52; ὠρατος, vii. 98.

Double crasis: καὶ ὁ ἐκ, i. 72; καὶ ὁ Ἀδωνις, i. 109; καὶ ὁ ἐμός, xv. 18; καὶ ὁ ἀνὴρ, xv. 148.

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εἶρι, xii. 30; xiii. 26, &c., very common in Alex. writers, not earlier.

ιχθύα, xxi. 45 (οἰζύα, ἰξύα, νηδυά, Quint. Smyrn.; ὀφρύα, Oppian.); ιχθυῦν, xxi. 49.

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Dual subject with plural verb, xxi. 47.

Dual verb with augment, xxv. 154.

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**Ellipse** : (i) vide supra Comparative clauses. (ii) Verb omitted in short relative clauses, i. 12; xvi. 75, &c. (iii) Verb omitted in noun clauses, xxv. 64; xii. 37 (e coni.); xiv. 19. (iv) In direct statements or questions, v. 149; xv. 60, &c.; v. 3 οὐκ ἀπὸ τᾶς κράνας; iv. 46. (5) Infinitive omitted, xv. 147 ὦρα εἰς οἶκον; xiv. 11, note.

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2. In weak caesura, vii. 8; xiii. 24; xxii. 116 (*Odys.* ix. 286; xv. 291, &c.).

3. In arsis of first foot, xxv. 173; xvii. 38. Of second foot, ii. 152; ii. 51. Of third foot, iii. 42. Of fourth foot, xviii. 58; xxv. 274. Of fifth foot, xvii. 79; ii. 46; x. 28.

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Primary construction kept after past tense, iii. 32; ii. 149. Optative not used (*see* i. 81, note); *δῆλον ὅτε*, xi. 79.
2. Verbs of perception, &c., *μέμνημαι ὅκε*, v. 116.
3. Verbs of joying, grieving, &c., *ἀσχαλῶν ὅ*, xxv. 236; *θαῦμ' ὅτι*, xv. 2; *ᾄμοι ὅτε*, xi. 54; *χαίρων ὁθούνεκεν*, xxv. 76; *ᾄχομαι εἰ*, v. 35.
4. Verbs of fearing, &c., *μὴ* . . . *δῶσει*, xxvii. 21; xxx. 14 *φρονέειν μὴ οὐ πέλη*.
5. Verbs of striving, *φράζο μὴ ὁρούση*, vi. 13; iii. 5. Theocritus does not use the future indicative in this construction.
6. Dependent questions, ii. 5 (present indicative), retained after historic tense; i. 81 (optative); *τίνος* for *ᾄτινος*, xi. 30; *ὡς* for *ὅπως*, ii. 84; *πεύθονται μῆ*, xii. 37.
7. Dependent exclamation, xv. 146 *ὀλβία ὅσσα ἴσασι*; ii. 9.
8. Dependent questions deliberative: with future, xvii. 10; xvi. 16. Optative, xxii. 84. Subjunctive, xvi. 67.

## Number:

1. Singular collective, vii. 66; x. 54; xiv. 17; xxi. 6.
2. Neuter plural, with plural verb, ix. 17; iv. 23, 27; xvii. 78, &c.

3. Singular distributively, vi. 2 τὰν ἀγέλαν, each his flock.
4. *Varia*, τὰν Ἀῖδαο πύλαν, ii. 160; θύρας for θύραν, ii. 6.

**Optative :**

1. In primary sequence, x. 45; xv. 71; xxiv. 100.
2. In questions—τί γενοίμεθα; xv. 51, remoter deliberative; τί ῥέξαιμι; xxvii. 24, note.
3. In independent statements, xvi. 67 ἐλοίμαν (*velim eligere*); i. 60; viii. 60; xxix. 38; xxii. 74.
4. Potential without ἄν, ii. 34; viii. 91.
5. Concessive, iv. 11, note.
6. In relative sentences: (a) final, Homeric use, xxv. 219. (b) by attraction to preceding optative in consecutive clause, vii. 124, note. (c) due to interrogative in main clause, viii. 13, note.
7. In prospective time clause, xxv. 228 δεδεγμένος ὀππόθ' ἵκοιτο.

**Participle :** ὤχετο φεύγων, ii. 152; ὤχετ' ἔχων, ii. 7; xxii. 168; iv. 6. κάμνοντι οἰκῶς, i. 41.

Present participle represents imperfect, iii. 32.

Present inaccurately for aorist, xxiv. 94; xvii. 54.

Repeats main verb, ἐξένθοις καὶ ἐξενθοῖσα λάθοιο, xi. 63; ii. 113.

Final, future participle, *Epig.* viii. 2; xxv. 57 (present, xvi. 86, note).

Further defines dative of time, xvii. 127; dative of means, xiii. 29 νότῳ τρίτον ἄμαρ ἀέντι (*see note*).

**Particles :** ἀλλὰ γε, v. 24; ἄρα, *ergo*, xiv. 3. With demonstrative: analeptic, xxiv. 13. Continuing narrative, xxiv. 46; xviii. 7. In questions (expressing surprise), i. 66; ὡς ἄρα (quoting), ii. 149; εἰ ἄρα, vii. 105; ἀλλὰ γάρ, v. 29, 44; μηδέ γε, x. 11; δέ τε, i. 74; v. 125; vi. 37; θην, xv. 62; xiv. 43; i. 97; καὶ . . . δέ, i. 90; οὐ μὰν οὐδέ, xxii. 205; μὲν with pronoun (with no δέ clause), v. 96; i. 57; περ: εἴ τί περ ἐσθλόν, vii. 4; ii. 34.

**Predicate :** adjective in, ὁ Κρατίδας λείος ὑπαντῶν, v. 90; ἐσθλὸς ἀκούειν, xvi. 30. Adjective in neuter instead of masculine, τὸν στέφανον λεπτὰ κατατίλαι, iii. 21; στρόμβον πέντε ταμῶν, ix. 27. Noun with preposition as predicate, γάμος οὗτος ἐν ὕρκῳ, xxii. 148.

**Prepositions :**

ἀπό: ἀπὸ κροτάφων γηραλέοι, xiv. 69, xxiv. 80, xvi. 49; ἀπὸ σκελέων . . . σφάλλοντι, xxiv. 111; ἀπὸ σκοπιᾶς ἐτίναξε, ix. 11; τὸν ἀπὸ γραμμᾶς λίθον, vi. 18; δοχμὸς ἀπὸ προβολῆς, xxii. 120; ἀπὸ σκανᾶς ἀγοράσδων, xv. 16; ἀθανάταν ἀπὸ θνατᾶς, xv. 106.

ἀμφί with genitive = περί, xxv. 195.

ἀνά, of time, only in xx. 45.

ἐκ: ἐκ μεγάλου ὀλίγος, xxii. 112; ὁ ἐκ δρυμοῦ λέων, i. 72; ἐκ θυέων καταθύσομαι, ii. 10 (agency); ἐκ λευκῷ ἐλέφαντος αἰετοί, xv. 123; ἐξ ἀπάτας κεκροτημένοι, xv. 49; ἀχὴν ἐκ πατέρων, xvi. 33, xvii. 13, xxii. 170; ἐκ πάντων ὑπείροχον, vii. 94.



εἰς : αἰόλα φωνέων ἐς βάρβιτον, xvi. 45 ; ἐς πατέρα . . . δεικ-  
νάσκειν, xxiv. 56 ; ἐς Δία λήγετε, xvii. 1 ; ἀριθμεῖσθαι ἐς  
τινα, xvii. 27 ; ἐς ἄνδρα γενειῶν, xiv. 28 ; ἐς τέλος, ii. 14 ;  
ἐς βόλον ἔλκειν, i. 40. With numbers, ἐς τρίς, ii. 43 ; ἐς  
δύο πέλλας, i. 26 ; ἐς ἁῶ, xviii. 14 ; εἰς νέωτα, xv. 143 ;  
εἰς ὥρας, xv. 74.  
ἐν : ἐν μέσσω at hand, xxi. 17 ; ἐν ὀφθαλμοῖς ὄραν, iv. 7 ; ἐν  
ὄρκῳ, xxi. 148.  
ἐπὶ : ἄμαρ ἐπ' ἄμαρ, xi. 69 ; ἐπὶ πάγχυ, xvii. 104 ; ἐφ' ἐσπερίοις  
ἐρίφοις, vii. 53, note ; ἐπ' ἀνθρώποις among men, xi. 4.  
κατά : opposite, i. 30 ; xxiv. 12 ; κατ' ἄντρον παρκύπτουσα,  
iii. 6 ; ἔκετο κατ' ἀγῶνας, xvii. 112 ; κατ' αὐτοὺς πωτᾶται  
(near), Megara 23 ; κατὰ κρατός, vii. 135 ; χεῖτε κατὰ  
Θύμβριδος ὕδωρ, i. 118.  
μετά : 'to join,' μετὰ δαῖτα, vii. 24 ; xxv. 87 ; 'to fetch,' xiii.  
16 ; with dative, 'close after,' i. 39.  
παρά : πὰρ ποταμὸν τετραμμένος, vii. 112 ; παρ' ἐμὴν κέκριται,  
vi. 37.  
περί : περὶ πλέγματι γαθεῖ, i. 54 ; περὶ πάντων excelling all,  
xxv. 119 ; elided, xxv. 242.  
πρός (ποτί, πότ) : λέγειν πρὸς τινα, xi. 68 ; ποτ' ἀντολάς (east-  
ward), v. 103 ; φάρμακον πὸτ τὸν ἔρωτα, xi. 1 ; ποτ' ἔριν  
'in spite,' xv. 10 ; τὰ πρὸς πλόον, xxii. 22 ; ποτὶ τὰν  
Νυμφᾶν 'by the Nymphs,' i. 12.  
σύν : 'with the help of,' ii. 28, vii. 12 ; πῆδησε σὺν ὀρμῇ,  
xxv. 251.  
ὑπό : ἱαχε ὑπὸ ὑμεναίῳ, xviii. 8, xxv. 14.

#### Pronouns :

*Demonstrative*, ταῦτα : ταῦτ' ἄρα λεπτός, xiv. 3, 'that is why,'  
xv. 8 ; τοῖος, τόσσον introduce abrupt explanatory clause,  
xvii. 96, xxiv. 118, ii. 161.

*Possessive* : ἐός = tuus, x. 2, = suus (plural), xxvii. 26 ; ὅς =  
meus, Megara 77.

σφέτερος = suus (singular), xxii. 209, (plural), xiii. 53 ;  
= tuus, xxii. 67.

σφωιτέρος = suus (singular), xxv. 55.

ἄλλος = ἕτερος, vi. 46, &c.

ἕτερος = ἄλλος, xxv. 174.

(οὐδεῖς = οὐδέτερος? xxi. 15.)

ὅσον, τυτθὸν ὅσον, i. 45 ; οὐδ' ὅσον, 'not a jot,' ix. 20 ; ὅσον  
= 'just,' xxiv. 195, note.

αὐτός, standing alone, xxiv. 50 (the Master) ; in dative  
comitative, xxii. 17 ; = alone, v. 85, &c. ; = only,  
ii. 89.

τις, 'some one of importance,' xi. 79 ; so with noun  
μελικτάς τις, iv. 30 ; with adjectives, ἀδύ τι το ψιθύρισμα,  
i. 1, xviii. 11 ; χιών τις, vii. 76 (a streak of snow).  
τὸ τεόν, iii. 27.

*Proper name* : used by person speaking of himself, i. 103, 135 ;  
v. 9 ; vii. 55 ; vii. 96. Of person spoken to, i. 105 ;  
xiv. 1.

*Diminutive form*, Ἀμύντιχος, vii. 132.

**Relative**

Exclamatory οἶος ἔην, xvii. 13 (οἶος and οἷός τε distinguished, ib. note); ὁσσίων, iv. 55. Optative in relative sentence: *see* Optative.

ὥς ἶδον ὥς ἐμάνην, ii. 82: *see ad loc.*

ὅστις for ὅς, xv. 98; xiii. 22; vii. 51.

Article for relative, *Epig.* iv. 17 (xxi. 62; xxiii. 58); ταί τε, *dubia lect.*, vii. 59; xiii. 57; xxv. 2; xxii. 55 (*see* Monro, *Hom. Gram.* 262). The Alexandrians use it more widely than Homer, Callim. i. 37 ἐσπέριος κείνός γε τελεῖ τά κεν ἦρι νοήσῃ).

Relative sentence for conditional, x. 25; Megara 67, &c.

Forms, ὅτις, xxii. 54; ἄσσά τε, xxv. 90; ὅσαις τε, vii. 60; ὅς τε, vii. 103; ὅς ῥα, xxv. 139.

**Subjunctive :**

With μή in independent sentence, μή σὺ θάνῃς, 'you might die,' xxi. 67.

Spondee in fifth foot, i. 38, 71, 75, 136; xiii. 20, 42, 43, 44, &c.

(Forms of spondaic ending are (i) — — — preceded by dactyl, xvi. 3. (ii) — — preceded by ∪ ∪ — or — ∪ ∪ — xvi. 76; xv. 110. (iii) — — — preceded by spondee, xxv. 30; xv. 48. (iv) ∪ ∪ — — — xiv. 33; xxiv. 85. (v) miscellaneous, ρεῖα πλήσθησαν, xxv. 98; σόφον τοι χρῆμ' ἀνθρώπος, xv. 83; περίσπλαγχνος Λαέρτης, xvi. 56; βίῃ θ' Ἡρακλεΐῃ, xxv. 154.

**Verbs :** new forms of : *see* section 3 on dialect, and *see* especially i. 63; xv. 58; xi. 42; iii. 37; xiv. 34; xiv. 51; i. 36; vi. 8; vii. 40.

**Vocabulary :**

New words and ἅπαξ λεγόμενα (latter marked with †), †κακοχράσμων, iv. 22; †κνάκων, iii. 5; †αἰολικός, i. 56; †ἀκράστιτος, *e conl.*, *see* note on i. 51; †σκνιφαῖον, xvi. 93; †καρχαρόδων, xxiv. 87; ἄμοιβαδῖς, xxii. 96; †ἀμνείαν, xxiv. 62; τυννός (also in Callim.); †ἀρρηγές, xxv. 83 (Hesych.); †προδείελος, xxv. 223; (ὑποδείελος, Aratus); ὄλπη (Alex. for ὄλπισ); Ἄπῖς γῆ, xxv. 183 (Ap. Rhod.); †περιγληνώμενος, xxv. 241; μαλός, *Epig.* i. 5 (Hesych.); τημόςδε (Callim., Ap. Rhod.); †δίγληνος, λισσάς, ῥωγάς (Ap. Rhod.); λεπράς (Oppian).

New compounds are formed with frequency but occasion no difficulty, ἀπόκομμα, x. 7; εὐκριθος, vii. 34; †ύλατόμος, xvii. 9; φιλεχθής, v. 137 (Legrand, p. 274).

Diminutives of nouns are frequent, ἀμνίς, v. 3; ἀρβυλίς, vii. 26; χαμεινίς, vii. 133; ὀροδαμνίς, vii. 138; οἷς, i. 9; γερόντιον, iv. 58; σκαφίς, v. 59; τραγίσκος, v. 141; ταλαρίσκος, κ.τ.λ.

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